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Reception of Joachim Meyer's *Gründtliche Beschreibung der... Kunst des Fechtens*, 1570–1686

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Abstract – *Gründtliche Beschreibung, der freyen Ritterlichen unnd Adelichen kunst des Fechtens* is a fencing treatise written by Joachim Meyer, illustrated by Hans Christoph Stimmer, and published in Strasbourg by Thiebolt Berger in 1570 (with a second edition in Augsburg in 1600). This paper traces the reception and influence of this book in the fencing community through roughly the first century after publication. It reviews statements about Meyer's work, examines the unspoken influence it had on later writers, and evaluates the evidence of early reader interactions in copies of the book.

An appendix contains the first census of extant copies of the treatise, surveying 72 books and fragments from collections across Europe and America.

Keywords – Reception studies, Reader annotations, Use marks, Joachim Meyer, Hans Christoff Stimmer, Johann Fischart, Heinrich von Gunterrodt, Luís Pacheco de Narváez

I. INTRODUCTION

Tracing the contemporary reception of any early modern fencing treatise is a difficult prospect. While the influence of a text may make itself apparent in the number and quality of direct or indirect copies that it inspires, it is far more difficult to determine the reactions of contemporary readers or those of subsequent generations.

The *Freifechter* and cutler Joachim Meyer (1537–71) produced a number of written works in his short life, but all but one of these were manuscripts.² A manuscript is, by its na-

¹ This paper, and in particular the census, is only possible due to the contributions of a host of people. The germ of the census was an index of 38 copies of Meyer in public collections assembled by Sarah Barsness. Olivier Dupuis, Rebecca Garber, Kevin Maurer, Manuel Valle Ortiz, Chris VanSlambrouck, and Ondřej Vodička all contributed their expertise at various points. Staff at the Library of Congress, the Metropolitan Museum, the Museo dell'Arte Marziale, the New York Public Library, and the Worcester Art Museum were very accommodating when I examined their copies of the book. In addition, Ellen Alm, Christoff Amberger, William Buschur, Christian Büttner, Troels Rosted Christensen, Henrietta Danker, London Darce, Kat Fanning, Malcolm Fare, Jeffrey Forgeng, Håkan Håkansson, Dietrich Hakelberg, Christian Herrmann, Nicolien Karskens, Tea Kew, Peter Klinger, Rainer Köbelin, Hannah Lüscher, Jo Maddocks, Ralph Moffat, Reinier van Noort, Patrick Paglen, Hedvika Kuchařová, Henrik Persson, Otmar Singer, Martina Steden-Papke, Esther Sturm, and Miriam Voglaar all examined copies that were out of my reach and sent me notes and photographs of their findings. Finally, many online followers of Wiktenauer helped puzzle out some of the most difficult annotations, including Daniel Burger, Liam Clark, Bastian Koppenhöfer, Christin Marquardt, Tom McCullough, and Jan H. Sachers.

ture, a work with a limited audience, since it cannot be distributed beyond its present owner except through the creation of other manuscripts. As none of Meyer's manuscripts are known to have been copied, his printed treatise of 1570, titled *Foundational Description of the Free, Knightly, and Noble Art of Fencing, with all commonly-used weapons, decorated with many beautiful and useful figures* (hereafter *Foundational Description*), is the only one that potentially reached a wide audience in its own era.³

This paper will examine the reception that this treatise received in the first century after it was published, both in Meyer's own culture and across time and space to fencing masters in Italian and Spanish lands.⁴ It will discuss the opinions expressed by other fencers in the 16th and 17th centuries as well as evidence of direct influence on other authors, and it will examine the annotations present in surviving copies of the book for additional clues as to its reception by early readers.⁵ An appendix will catalogue 72 known copies of both editions, something that is so far lacking in the literature but essential for further research into the history and use of Meyer's book.⁶

II. CODICOLOGY

Foundational Description was printed in Strasbourg in 1570 at the shop of Thiebolt Berger in the Treubel house in the Wine Market district; its introduction is dated 24 February. It is printed in landscape format and the uncut original was approximately 200×250 mm. It is bound in quarto in half sheets and numbered in folio in three separate units plus several unnumbered leaves ([8], I–LXIII, [1], I–CVII, I–XLVII, [1]), for a total of 456 pages.⁷ The paper varies in weight, and often a single signature will use two differ-

² For a discussion of Meyer's life, see Dupuis, 'Joachim Meyer, escrimeur libre...', pp. 107–120; Dupuis, 'Joachim Meyer, free fencer...', pp. 171–190; and VanSlambrouck, 'Introduction', pp. xiii–lv. For a discussion of the Lund and Rostock manuscripts, see Meyer, *The Art of Sword Combat...*, pp. 8–15. For a discussion of the Munich manuscript, see Dupuis, 'A New Manuscript...', pp. 73–86.

³ Meyer, *Gründtliche Beschreibung...*; translation by Garber in Meyer, *The Art of Fencing...* In Meyer, *The Art of Combat...*, p. 35, Forgeng instead translates it 'A Thorough Description of the Free Knightly and Noble Art of Combat with All Customary Weapons, Adorned and Presented with Many Fine and Useful Illustrations'.

⁴ For a discussion of Meyer's position as the last author in the 150-year tradition of Johannes Liechtenauer and the relationships between his writings and those of earlier writers, see, for example, Meyer, *The Art of Combat...*, pp. 13–24.

⁵ For a primer on the study of annotations and reader interactions, see Dane, *What Is a Book?* and Sherman, *Used Books*.

⁶ For example, in their discussion of copy 1.06, Laurent Nass was only able to identify nine other copies as a basis of comparison. See Naas, 'L'exemplaire sélestadien...'.

⁷ In this paper, I will note pages in *Foundational Description* using a roman numeral to indicate the unit, an arabic numeral for the page number, and a letter r or v for front or back of the page, e.g. III.1^r for the front of the first page of the third unit.

ent paper stocks (indicating that the signatures were cut and stored as individual sheets before binding).

Distributed through the text are 78 prints (from 64 individual woodblocks) which were produced in the workshop of Hans Christoph Stimmer.⁸ Most illustrations occupy the entire page and include between two and six pairs of figures engaged in fencing and wrestling amidst elaborate architecture, often with spectators in the background. There is also a historiated title page, a frontispiece containing the Wittelsbach heraldry (for its dedicatee, Johan Casimir, third son of the Elector Palatine), two prints that only show a single figure and occupy less than a full page, and two small geometric designs.

The first edition shows signs of having been corrected during printing. The illustration on page I.17^r originally had two small solid rectangular marks in the frame, one between the arms of the small middle figures and one between the legs of the small upper left figures, but these were excised from the block at some point during printing. Furthermore, some copies of the book have pages II.96–8 misnumbered XCVII, XCXVII, and XCXIX, while others correct II.96 and 97 but change 98 to a different incorrect number, XCXVIII. The differences on I.17^r and II.96–8 do not seem to be linked with each other and there are extant copies which have all possible combinations of the four.⁹

A second edition was printed posthumously in Augsburg in 1600 by Michael Manger (for Elias Willer). It was originally approximately 170×230 mm. It used all the original woodblocks (which show occasional damage, most notably the loss of about a centimetre from the bottom of the title page) apart from the frontispiece, and the reset text is unchanged apart from implementing the errata (and introducing a few new typographical errors).¹⁰ An attempt was made to replicate the layout of the first edition and all of the illustrations are on the same pages in both editions, but the typeface that Manger used was wider than Berger's so the text breaks across pages in slightly different places.

III. RECEPTION

III.1. German Reception

In the summer of 1570, Meyer took his new book to Speyer, where an Imperial Diet had convened and where he apparently hoped to find new noble clients.¹¹ He succeeded: Johann Albrecht, Duke of Mecklenburg-Schwerin, was sufficiently impressed by Meyer that he offered him a position as court fencing master. (Meyer ultimately died in

⁸ VanSlambrouck, 'Introduction', pp. xli–xlvi.

⁹ It is possible, even likely, that other less-obvious corrections were made during printing, but the only way to verify this would be to fully transcribe many copies.

¹⁰ Dupuis, 'Joachim Meyer, free fencer...', pp. 179–180.

¹¹ Dupuis, 'Joachim Meyer, free fencer...', p. 178. In a private communication, Dupuis indicated that evidence is lacking to indicate whether Meyer first met Johann Albrecht at Speyer or elsewhere during this time period.

early 1571 from illness contracted while travelling to begin this contract.)¹² Johann Albrecht also owned at least one copy of *Foundational Description*, a princely volume with red velvet binding and gilded edges.¹³

While Johann Albrecht's opinion of Meyer's book is ultimately a matter of speculation, Meyer's influence on subsequent German fencing culture can be easily demonstrated and suggests an enduring popularity.

One potential early indication of reception comes from an unlikely source: Johann Fischart's *History of the life, words, and deeds of Grandgusier Gargantua and Pantagruel*, a translation of François Rabelais' homonymous French work, published in 1575 by Bernardt Jobin, just four years after Meyer's death.¹⁴

Fischart draws heavily on German fencing culture to describe the martial prowess (and martial foibles) of his heroes, and specifically on the terminology used in Meyer's teachings.¹⁵ Given the satirical nature of the text, it is difficult to determine Fischart's own opinions about Meyer's teachings, but it seems certain that he was aware of them and found them useful in describing fencing.¹⁶

Others seem to have been less impressed by Meyer's work. In 1579, Heinrich von Gunterrodt released a book about fencing written in Latin, titled *A Brief Treatise on the True Principles of Combat*.¹⁷ In it, he sought to establish a humanist foundation to the art of fencing by drawing on mythology, classical authorities, and the newly-rediscovered Walpurgis Fechtbuch.^{18; 19} Gunterrodt was generally critical of the fencing masters of his day, but he mentioned only one by name:

A few years ago, a certain man from Strassburg known as Joachim Meyer tried to show certain rules and even published a big volume in the German language about this art. And though he seemed to have un-

¹² VanSlambrouck, 'Introduction', p. 1.

¹³ 1.19a; see the 1573 library catalogue, Rostock, Universitätsbibliothek, Mss. Meckl. J 203, f. 172r. For an idea of what this book may have looked like, see 1.23.

¹⁴ Fischart, *Affenteurliche und Ungeheurliche...*

¹⁵ For extensive discussion of this subject, see Krammerer, 'Gargantua Escrimeur...?'

¹⁶ It must be noted that Fischart not only lived in Strasbourg at the same time as Meyer, but his publisher, Bernard Jobin, was also likely involved in the publication of Meyer's book; both men would also work closely with the Stimmer brothers throughout the 1570s. Given these social connections, Fischart may have been exposed to Meyer's teachings in person rather than in print. See VanSlambrouck, 'Introduction', pp. xli–xlvi.

¹⁷ Gunterrodt, *De Veris Principiis...*

¹⁸ Leeds, Royal Armouries, FECHT1 (ca. 1320s). Previously assigned the signature MS. I.33.

¹⁹ For a discussion of Gunterrodt's treatise, see Gevaert, *The True Principles of Combat*, and Leblanc, 'Scholastic Clues in Two Latin Fencing Manuals'.

derstood a little bit, he did not make clear the practical use of the fundamentals.²⁰

Though this quotation is somewhat critical of Meyer, even Gunterrodt's own readers seem to have been interested in the Strasbourg master. An early reader carefully copied several teaching poems from Gunterrodt's treatise onto the front flyleaf of 1.20, and also augmented Meyer's table of contents on b4^v with Gunterrodt's Latin weapon names.²¹

Furthermore, and despite Gunterrodt's criticisms of Meyer's teachings, a manuscript containing an expanded version of Gunterrodt's own treatise, produced around the same time as his book, includes illustrations that seem to have been copied from *Foundational Description* (for example, compare the illustration on folio 37^r (Fig. 1) with the large figures on page III.42^r in *Foundational Description* (Fig. 2)).²²

In 1589, Christoph Rösener produced a book called *Noble Title and Praise of the Knightly Free Art of the Fencer*.²³ In it, he compiled several didactic songs or poems related to fencing, including one that seems to have been drawn from *Foundational Description*: the poem that Meyer used to introduce his dusack and rapier teachings.²⁴

The woodblocks used to print Meyer's book were sold after his death, but they were reassembled in Augsburg to create a new edition in 1600 (as described above). Furthermore, two 17th century books drew heavily on Meyer's work: Jakob Sutor's 1612 *New Artful Fencing Book* and Theodor Verolini's 1679 *The Artful Fencer*.^{25, 26} Both took Stimmer's complex art and separated it into individual pairs of figures, placing each on its own page, while including only a heavily-abridged version of Meyer's text.²⁷

²⁰ 'Repertus est ante annos aliquot Argentinensis quidam Joachimus Meier, qui conatus est firmas regulas demonstrare, & volumen etiam magnum hac ipsa de arte edidit germanico Idiomate, & licet aliquid intellixisse videatur, usum tamen istorum fundamentorum non commonstravit'. All transcriptions and translations are my own, except where otherwise indicated. Translation from Gevaert, *The True Principles of Combat*, p. 63.

²¹ Individual copies of *Foundational Description* are referred to by their numbers in the appendix to the present work.

²² Dresden, Sächsische Landesbibliothek, Mscr.Dresd.C., f. 37^r.

²³ Rösener, *Ehren Tittel und Lobspruch...*

²⁴ Compare the poem on the recto side of the unnumbered page between I.64 and II.1 in Meyer, *Gründliche Beschreibung...* with Rösener, *Ehren Tittel und Lobspruch...*, f. F3^v. It is possible that Meyer and Rösener were independently reproducing an older poem, but no such earlier publication has yet been found.

²⁵ Sutor, *New Künstliches Fechtbuch*, and Verolini, *Der Künstliche Fechter*.

²⁶ Meyer, *The Art of Sword Combat...*, p. 7.

²⁷ They also expand their offerings with material from others: in Sutor's case, the Michael Hundt's *Ein new Kunstliches Fechtbuch...*, and in Verolini's case, Nicolaes Petter's *Der Künstliche Ringer...*

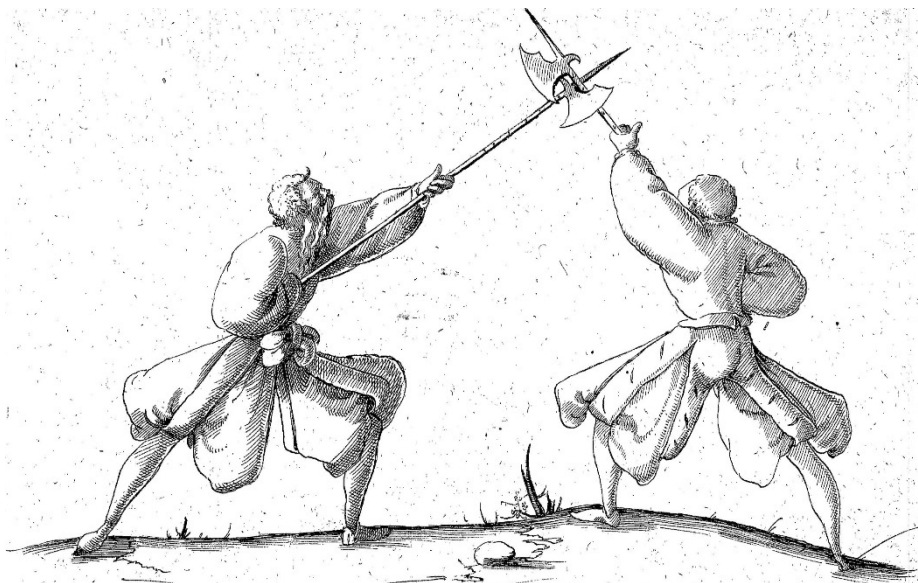


Fig. 1. *A play of the axe in Heinrich von Gunterrodt, Sciomachia et Hoplomachia, sive de Veris Principiis Artis Dimicatoriæ, 1579 (Dresden, Sächsische Landesbibliothek, Mscr.Dresd. C.15, f. 37r), CC Public Domain Mark 1.0.*

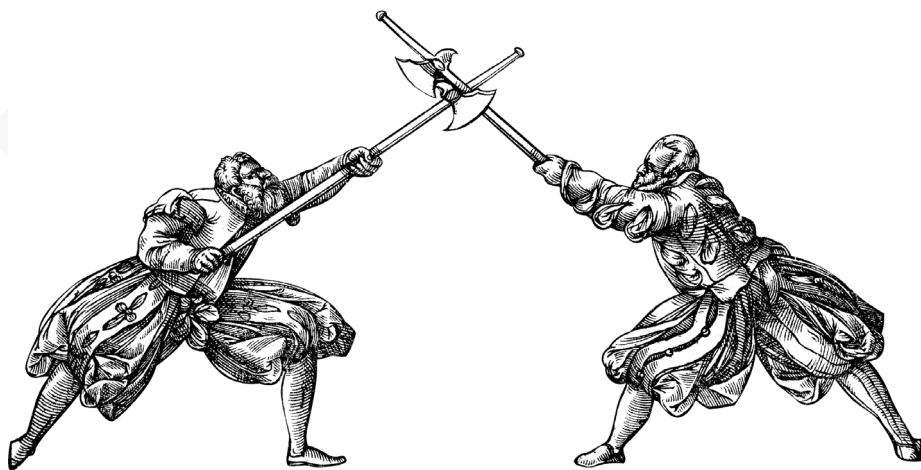


Fig. 2. *A play of the axe in Joachim Meyer, Gründtliche Beschreibung, der freyen Ritterlichen unnd Adelichen kunst des Fechtens... (Strasbourg: Thiebolt Berger, 1570), p. III.42r (detail, with the background removed for clarity), personal photograph (copyright-free).*

Gunterrodt, Sutor, and Verolini were far from the only ones interested in the illustrations in *Foundational Description*: many of the annotations and other signs of reader interaction in surviving copies of the treatise are specifically focused on the illustrations.

At least ten copies of the first edition have had some or all their illustrations painted, ranging from 1.15, in which every print was lavishly painted by a professional artist, to 1.18, which received extremely crude colouring (perhaps from a child).²⁸ Two copies of the first edition have paper tabs marking the location of some or all illustrations, and two copies of the second edition have been augmented with index tables for the illustrations.²⁹ Furthermore, three copies of the first edition and two of the second edition have had certain positions in some of their figures labelled for ease of reference.³⁰

III.2. Italian reception

Meyer's work made an impression outside of the German language-area as well. In 1670, Italian fencing master Giuseppe Morsicato Pallavicini included Meyer among his recitation of 'the most expert fencing masters who, with their writing on this science in letters of glory with the pen of fame, registered their proper names in the book of immortality to our great benefit', saying, 'after [Agrippa] followed the expert German Joachim Meyer, who wrote in 1568.'³¹

Fancesco Antonio Marcelli echoed him in 1686:

We owe, however, the origin of the rules [of fencing] to [the ancients], but we have had the burden of perfecting them... And [of those] authors that would write about fencing... the Frenchman Jaques Descars and the German Joachim Meyer both published in 1568.³²

Though apparently neither Pallavicini nor Marcelli could correctly state the year of publication of *Foundational Description*, Meyer is the only German master who was in-

²⁸ The painted copies are 1.02, 1.03, 1.07, 1.10, 1.11, 1.15, 1.18, 1.19, 1.23, and 1.28.

²⁹ The copies with tabs are 1.08 and 1.15, and the copies with indexes are 2.14 and 2.15.

³⁰ The copies with labels are 1.08, 1.27, 1.32, 2.07, and 2.14.

³¹ 'Maestri peritissimi Schermitori, che col loro scrivere di questa scienza: à Caratteri di Gloria, colle penne della Fama nel libro dell'Immortalità registrati i proprii nomi à beneficio più nostro... dietro lui seguì il Perito Ioachino Mayer Alemanno, che scrisse nel 1568'. Pallavicini, *La Scherma Illustrata*, p. 10.

³² 'A quei però ne dovemo l'origine delle norme; mà à noi è toccato il peso di perfetionarle. E secondo che cominciò l'humano ingegno àa stabilire una certa Regola di operare, ne diede luce à posterì no le stampe, e due furono i primi Autori, che scrivessero di Scherma... Iacques Descars Francese, & Ioachino Maynero Alemanno stamporno ambedue nel 1568'. Marcelli, *Regole della Scherma*, p. 11. Note that 'due' is replaced with '[of those]' in this English translation because it would be misleading; it refers to two authors named in a segment that is omitted here rather than to the two authors who are included. The treatise of Jaques Descars has never been located.

cluded on either list.³³ It is possible, of course, that he was the first German master whose book was distributed widely enough to gain international notice, but by 1670 the library of fencing literature published in German was extensive so this cannot be the complete explanation.

At least one of Meyer's readers was also familiar with the Italian fencing teachings. The covers of 1.07 are filled with very small writing in German peppered with Italian fencing terminology. Unfortunately, the ink is now so degraded that much of it cannot be read, so it is unknown whether it is a comparison of Italian principles with Meyer's teachings or unrelated musings on fencing.

III.3. Spanish reception

Luís Pacheco de Narváez, who became Senior [Fencing] Master of the Kingdom of Spain, also included Meyer in a list of prior fencing authors in his 1625 treatise *New Science and Philosophy of Weapons*.³⁴ His description was rather less flattering, though:

We find eight authors to be the first seminarians of this sect (a disfigured and horrendous monster whom men have venerated): the five Italians, who were Pietro Monte, Achille Marozzo, Camillo Agrippa, Giacomo di Grassi, Giovanni dall'Agocchie; from Mallorca was Jaime Pons de Perpiñan, and the Spaniards Francisco Roman and Pedro de la Torre. Another great mob of authors followed these (on the whole, despite contradicting them in part), whose superfluous writings wander the world like letters to their vanity; these were Joachim Meyer, [and others]...³⁵

Interestingly, Meyer later received something of a promotion in Pacheco's estimation: in his 1635 treatise *Illusion and Disillusion*, he included a very similar passage about his fellow fencing masters, but increased the number of 'first seminarians' to nine and, after

³³ The Lund manuscript is sometimes dated to 1568, but this is based on external evidence since it is undated internally; see Meyer, *The Art of Sword Combat*..., p. 12. It is therefore unlikely that Pallavicini or Marcelli are referring to this work. If they are not incorrectly stating the date of *Foundational Description*, then Meyer published an earlier book which has evaded all historians and bibliographers apart from these two.

³⁴ Pacheco, *Nueva Ciencia*... For the dating of *Nueva Ciencia*..., see Valle Ortiz, *Nueva bibliografía*..., pp. 199 and 217–218. (In a private communication, Valle Ortiz said it should be 1625, not 29.)

³⁵ 'Ocho Autores hallamos ser los primeros seminarios de esta secta (disforme, y horrendo monstruo, a quien han venerado los hombres) los cinco Italianos, que fueron Pedro Moncio, Achile Marozo, Camilo Agripa, Giacomini de Grasi, y Ioanes de la Agochie; de Mallorca fue Iayme Pons de Perpiñan, y Españoles Francisco Roman, y Pedro de la Torre. sigieron a estos (en el todo, aunque contradiciéndolos en parte) otra gran turba de autores, cuyos escritos superfluamente vagan por el mundo como correos de sus vanidades, estos fueron Ioachin Meyer...'. Pacheco, *Nueva Ciencia*..., f. ¶¶3r (unnumbered introductory page).

the five Italians, he inserted ‘the German Joachim Meyer’.³⁶ Unlike Pallavicini and Marcelli, Pacheco also assigned the correct date to *Foundational Description*, further noting that it was twelve years prior to the publication of the treatise of his master, Jerónimo Sánchez de Carranza.³⁷

Pacheco scattered other opinions about Meyer (and every other author listed in the previous quotation) throughout *New Science*, none of them particularly positive. He criticized both specific teachings about fencing and footwork as well as broad themes, and several times dismissed Meyer as a mere translator of Achille Marozzo (who he also disliked).³⁸ Pacheco’s opinion of Meyer might be summarized by his statement,

And this same prize is owed to Joachim Meyer for having translated into the German language, for the teaching of his nation, such humble thoughts (without reason or foundation) that he became fond of and satisfied with.³⁹

IV. DISCUSSION

Though only a few statements about Meyer can be found in contemporary sources, they show varying opinions about his work. Some, like Gunterrodt and Pacheco, were critical of his teachings, while others considered him a great master. What is lacking in any of these descriptions is evidence that the authors had actually read Meyer’s work. Gunterrodt copied Meyer’s pictures and not his words, whereas all of Pacheco’s criticisms could be derived from pieces that are illustrated in *Foundational Description* (or in one case from counting the pages). Likewise, Sutor and Verolini seemed content to expand upon the illustrations from Meyer’s work while taking only what text would fit in space available.

The documented reader interactions with *Foundational Description* are also focused heavily on the illustrations, whether it be painting them, indexing them, marking them, or labeling them. (Many copies have also been vandalized specifically to remove the illustrations, presumably for individual sale, and a few other copies only survive as groups of such excised illustrated pages.⁴⁰)

³⁶ ‘Nueve Autores hallamos ser los primeros seminarios desta secta (disforme, y horrendo monstruo a quien han venerado los hombres) los cinco Italianos, que fueron: Pedro Moncio, Achile Marozo, Camilo Agripa, Giacomo de Grasi, y Iuanes de la Agoche, y Aleman Ioachin Meyer...’. Pacheco, *Engaño, y Desengaño*..., f. ¶8r (unnumbered introductory page).

³⁷ Pacheco, *Engaño, y Desengaño*..., p. 48.

³⁸ See Pacheco, *Nueva Ciencia*..., pp. 388, 403, 462, 490, and 657.

³⁹ ‘Y este mismo premio se le deve à Ioachin Meyer, por aver traducido en lengua Tudesca, para enseñanza de su nacion, pensamientos tan humildes, de quien sin razon, ni fundamēto se aficionò, y satisfizo’. Pacheco, *Nueva Ciencia*, p. 578.

⁴⁰ Copies 1.30 and 1.32 consist of individual illustrations not sources from any other known copy.

The picture that emerges from these observations is that while Meyer intended to create a *Kunstbuch* in the 16th century sense—that is, a book recording the secrets of his craft—Meyer's readers tended to receive it as a *Kunstbuch* in the 21st century sense, namely a picture book to admire and display for others. Such an elaborate, expensive book may have been seen as a status symbol for wealthy fencers or an authority symbol for fencing teachers rather than, as Meyer suggests in his preface, a textbook for beginners to study.⁴¹

There are exceptions to this trend, of course. Rösener copied Meyer's words rather than his pictures, and the diagram in 2.14 and the underlining in 1.07 and 1.18 suggest readers who were studying to learn and not merely looking at the pictures. The various copies with the errata implemented likewise suggest an interest in reading the text.

However, the lack of such evidence in most of the surviving copies is something that wants an explanation, and the most likely one is that those books were not being studied by their owners.

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⁴¹ Meyer, *Gründtliche Beschreibung...*, p. b1^v. For an exploration of the idea of fencing treatises as collectables rather than instructional texts, see Forgeng, 'Owning the Art...'

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Leblanc, Hélène, Franck Cinato, 'Scholastic Clues in Two Latin Fencing Manuals: Bridging the gap between medieval and renaissance cultures' *Acta Periodica Duellatorum* 11.1 (2023), pp. 39–63. <DOI 10.36950/apd-2023-004>

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Naas, Laurent, 'L'exemplaire sélestadien de la Gründtliche Beschreibung der freyen Ritterlichen unnd Adelichen Kunst des Fechtens de Joachim Meyer (BHS., K.161)', *Martial Culture in Medieval Town* (13 July 2021) <<http://martcult.hypotheses.org/1302>> [accessed 15 May 2023].

Sherman, William H., *Used Books: Marking Readers in Renaissance England* (Philadelphia: University of Pennsylvania Press, 2008).

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VI. APPENDIX: A CENSUS OF SURVIVING COPIES

This section catalogues 72 surviving copies of *Foundational Description*, arranged alphabetically by country, then city, then institution in two interleaved sequences: 1.01–1.41 for the first edition (Strasbourg, 1570) and 2.01–2.31 for the second edition (Augsburg, 1600).

The format is modified from that developed for Gingerich, *An Annotated Census*... The header of each entry lists the year of publication and the current city, signature, and owner. Beneath this are the following sections, as available: a physical description of the copy, links to digital catalogues and digital scans, provenance information, and annotations.⁴² Annotations are transcribed wherever possible, but no translation is attempted.

The data in these records is based on direct examination of physical copies by the author and others, examination of digital scans, and information offered in library and museum catalogues. Not all of these records are complete, as this research is ongoing and some copies still need to be visited in person to establish the relevant facts.

Note that six of these entries—1.37–1.41, and 2.31—are copies that were most recently sold to unknown owners (usually at auction). They are therefore listed separately in the final section of the census with all known facts about them.

⁴² Every attempt has been made to include permalinks to the listed digital resources, but not all catalogue and gallery systems support this (and sometime permalinks end up being less permanent than advertised). If a link does not work, it should still be taken as an indication that such a resource exists (or existed) and might be found with additional searching.

VI.1.1. Austria

2.01	1600
Salzburg	I 72444
Paris Lodron Universität Salzburg	

Parchment binding with two slits on front and back for leather straps (missing). Three frets in the spine. 147×205 mm. Edges are painted red. Most of the pages with sword, dusack, or rapier figures have been cut out of the book: I.3, I.6, I.7, I.8, I.12, I.13, I.17, I.20, I.32, I.34, I.37, I.39, I.41, I.43, II.7, II.10, II.22, II.26, II.36, II.40, II.41, II.43, II.46, II.50, II.53, II.61, II.63, II.69, II.74, II.78, II.87, II.92, II.96, II.101, and II.106.

Catalogue:

http://ubsearch.sbg.ac.at/permalink/f/16hc907/USB_alma21146472790003341

Provenance:

1. On III.11v: Apparent ownership mark in a 17th century cursive, too thoroughly crossed out to read.
2. Library stamp on title page: K.K. STUDIEN BIBLIOTHEK SALZBURG.

No annotations.

1.01	1570
Wien 1	BI 3902
MAK – Museum für angewandte Kunst, Barockbibliothek	

Blind-tooled cowhide binding with evidence of previous clasps (missing). Four frets in the spine. 195×260 mm.

Catalogue:

<http://permalink.obvsg.at/mak/AC15720065>

Provenance:

1. Possible effaced owner mark on the inside cover.
2. Inside front cover: 'Ce livre apartien[x] a Moy Adrian Perafan colieur a Chenecey'.
3. Inside back cover: 'APerafan Belin'.
4. Inside back cover: 'Anno [...]35'.
5. Acquired by the MAK in 1873 from Gerold for 110 guilders.

No annotations.

2.02**Wien 2****1600****72.K.95****Österreichische Nationalbibliothek**

Blind-tooled leather binding with two slits on front and back for leather straps (missing). Three frets in the spine.

Catalogue:

<http://data.onb.ac.at/rec/AC10120995>

Digital scans:

<http://data.onb.ac.at/rep/10934A75>

Provenance:

1. Inside back cover: N.º 985.
2. Bookplate inside front cover: MENTEM ALIT ET EXCOLIT. K. K. HOFBIBLIOTHEK ÖSTERR. NATIONALBIBLIOTHEK. 72.K.95.
3. Note glued inside front cover: Mikroverfilmt Umsigieren auf MF 5965. 72.K.95.
4. Purple stamps scattered throughout: K. K. HOFBIBLIOTHEK.

Annotations:

A single note, '11½ cm', at the bottom of II.101^r.

2.03**Wien 3****1600****I-331326****Universität Wien**

Restored blind-tooled half-leather binding over beech boards with two clasps; the leather of the original cover was mounted on new leather in a 20th century restoration. Four frets in the spine.

Catalogue:

<http://ubdata.univie.ac.at/AC10120995>

Digital scans:

<http://nbn-resolving.org/urn:nbn:at:at-ubw:g-95745>

Provenance:

1. On second front flyleaf: acrostic for 'Johannes Neue Doctor' dated 1577.
2. 'GASBR?' written at the bottom of II.43^v.
3. On frontispiece in pencil: 26/5 99 Gesch. D. Fürst. Liechtenstein d. KK. U. M.
4. Library stamp on reverse of second flyleaf, frontispiece, and reverse of final page: K. K. UNIVERSITAETS-BIBLIOTHEK IN WIEN.

5. Sticker on front cover and inside front cover: Universitäts-Bibliothek Wien I 331.326A.

Annotations:

The title page is missing and replaced with a hand-written cursive title.

The front flyleaf has a printed acrostic glued onto the front side:

Epithaphium,

I Ch acht der freundt auff Erden klein,
O Gott du bist mein Trost allein,
H Ab nights das mich erfrewen thut,
A Llein dein Wort macht mir ein muth,
N Ichts weis ich, das mich trösten kan,
N Ur Gottes gnad in seinem Sohn,
E S hat mich ja Christus erloft,
S Olchs ist mein hertzens böchter trost.

N Un bitt ich dich mein trewer Gott,
E Rhalt mich fest in todes not,
V Nd gib mir durch die güte dein,
E In seligs end im glauben rein.

D As wünsch ich allen Menschen gleich,
O Christe hilff mir in dein Reich,
C Lerlich O Herr dein Göttlich Wort,
T Eglich wird gelert und gebort,
O Herr zu deinem Wort vorlen,
R Echten glauben und frucht darben.

Anno 1577.

The reverse side of the front flyleaf has a floral border drawn in pencil around an empty frame.

The back flyleaf has a pencil sketch with a fencing motif. It matches an engraving in the Bibliothèque nationale de France (ark:/12148/btv1b84018286).

VI.1.2. Belgium

1.02

1570

Leuven

R4B174

Katholieke Universiteit Leuven, Corble Collection

Three-quarter parchment binding over paper. Three frets in the spine. 179×228 mm. Pages are heavily trimmed on the top and fore-edge, to the point of cutting into the text in a few places. Edges are painted red.

Catalogue:

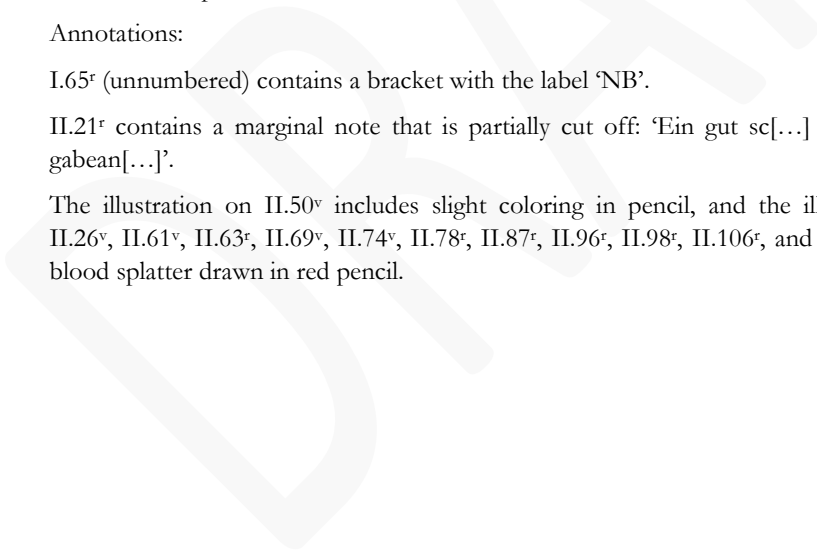
http://kuleuven.limo.libis.be/discovery/fulldisplay?docid=alma9916735800101488&vid=32KUL_KUL:KULeuven

Provenance:

1. Inside front cover in light brown ink: Lit: B. IX. N^{ro} 2.
2. Inside front cover in brown ink: I.X., 20.
3. Inside front cover in pencil: 6207936/6232747.
4. On reverse of front flyleaf: Meyer / M. R N 3 — / 221 (inside a circle).
5. Bookplate from Cyril G. R. Matthey inside front cover.
6. Bookplate from the Archibald Harrison Corble Collection inside front cover.

Annotations:

I.65^r (unnumbered) contains a bracket with the label 'NB'.

II.21^r contains a marginal note that is partially cut off: 'Ein gut sc[...] so mans [...] gabean[...]'.


The illustration on II.50^v includes slight coloring in pencil, and the illustrations on II.26^v, II.61^v, II.63^r, II.69^v, II.74^v, II.78^r, II.87^r, II.96^r, II.98^r, II.106^r, and III.3^v contain blood splatter drawn in red pencil.

VI.1.3. Czechia

1.03

1570

Olomouc

II 10.019

Vědecká knihovna v Olomouci

Blind-tooled leather binding with two clasp straps (clasps missing). Four frets in the spine. 170×230 mm. Edges are painted red. Pages II.107–III.4 are missing.

Catalogue:

http://aleph.vkol.cz/F?func=direct&doc_number=000668380&local_base=SVK01&format=999

Provenance:

1. Indecipherable note inside front cover.
2. On title page: Collegij Romuïř.
3. On title page in light brown ink: y VII.
4. Inside front cover in brown ink: (8707.)
5. Inside front cover in black ink: XXVI.
6. Inside front cover in pencil: 2.36. U2 N4.
7. Indecipherable stamp from a previous library on title page.
8. Library stamps throughout: VEDECKA KNIHOVNA V OLOMOUCI.

Annotations:

On II.53^r, II.59^v, and III.35^v, the metallic portions of some weapons are coloured with a grey pencil.

An extra leaf is inserted between II.61^v and II.62^r, a broadside (257×353 mm) containing the presumptive teachings of Balthasaro Cramonio Pomerano. (At the time of discovery, this was an unknown text, but I've since found another copy.)

AVsteilunge oder Ordnunge des Zirckelfechtens, wie dasselbige in allen Wehren, nach solcher Ordnung sol geübet vnd gebraucht werden, wie es die Erbeit vnd die Teilung des Mans, auch die Teilung der Klingen in einer jedern Wehren erfordert, one gründtliche erklerung fürgestellt. Welche aber im Rapier allein lernen vnd fechten, sollen nachfolgende Regulas fein unterschiedlich, was sie in sich halten, merken.

I. Regula

I. Regula, Vorarbeit mit den Stichen.

- I. Die Stiche mit versatzunge wie ir alle den Vberstich, erstlich mit dem Tritt, darnach auch für dem Man oder Zirckel von oben nach dem Puncto ● oder ex circumferentia ad centrum ● mit Vorsatzung oder

vorwandter Hand habt erstlich stechen gelernet, nach solcher art werden alle stich formieret, vnd vor dem Man gebraucht, die man stracks nach dem Leibe zusticht, als nemlich der Mittel, Unter, vnd wechsel Stich von beiden Seiten Semidiametri A. B. C. etc.

- II. Vors ander die Stiche vnd Hiebe zusammen, wie ir den Mittelstich, vnder, vnd wechsel gelernet, welche auch gemeiniglich werden mit blösse gestochen, werden auch die Stiche mit blösse genandt Semidiametri à circumferentia vsque ad centrum ●.
- III. Die dritte art zu Stechen sein die Gewundene Stiche, wie die Figura vber dem Circulo gesetzet ausweist, ist derewgen ausserhalb dem Circulo gesetzet, das es den Zirckel nicht perturbieret, sollen auch mit vorsatzunge gewunden vnd gestochen werden, iuxta formam specialem Semidiametri ex circumferentia ad ●.

II. Regula

- II. Regula. Zum Andern sollet ir die Vorsatzungen oder Stich sperren mercken, welcher sperren oder vorsatzungen auch dreierley oder dreier art sein.
- I. Erstlich als das man der Handt, mit dem Vorhiebe den Stich vorbeut. Semidiametri ex circumferentia ad centrum.
- II. Zum Andern, das man ansetzet mit vorsatzung, Solches sol geschehen ehe man einem andern an die Klinge kümpt, oder wenn einer wider von der Klingen abgethet, vnd die Hand zu rücke zucht in aller erbeit, es sein Stiche oder Hiebe. Semidiametri lit: A. B. C. &c.
- III. Die Dritte art der Vorsatzunge der Stiche geschiet mit dem halben Zirckel, vnd sol gebraucht werden, wenn man jemand nach der Handt sticht, oder an der Klingen, wenn man mit dem Stiche neben dem Gefess auff beiden seiten durchgethet oder durch windet mit dem Stich. Semicirculus. I. ii.

III. Regula

- III. Regula. Nacharbeit. Nachstich auff alle Haw vnd Stichsperren. Figur: 7. hoc est.

So oft als ich einstich oder hieb recht vorsetzet hab, kan ich mit guter vorsatzunge an der Klingen nach den blössen des Leibes meinem Widerpart wider ein Stich geben, ehe derselbe wider zur Vorsatzunge kümpt, wie ir alle vnerrichtet worden.

III. Regula

III. Regula. Vorarbeit von den hieben.

- I. Triebhewe zu dem Man von oben vnd vnten, aus der mitte, vnd von allen örten, wie man immer kan vnd mag zu dem Gegentheil zuhawet. Diametri lit: A. B. C. &c.
- II. Halb vnd gantze haw vor dem Man mit gehöriger Schneide Semidiametri lit: A. B. C. &c. Das ist wenn man mit halber vnd gantzer Schneide an der Klinge von allen buchstaben im Zirckel herumb zuhawet.

V. Regula

V. Regula, Hewsperrren oder Vorsatzungen Triangulus. Num. 1. 2. 3. 4. 5. 6.

Das ist, wie man alle Hew die ex circumferentia ad centrum geschlagen werden, allein mit dem doppelten oder zweyfechtigen Triangulo, doch nach vnterschiedlicher austeilunge beider Klingen versetzen sol, welchs mündlich bericht werden sol, hie nicht gebürlich zusetzen, doch zeigen die 4. Circuli à centro ad extremum circulum diuisionem armorum. Item Triangulus.

VI. Regula

VI. Regula. Nach hew vnd Nachstich auff die obern Hawsperrren litt: a. b. u. ß.

Das ist, wenn man mit dem Triangulo alle Hew die von oben geschlagen werden, recht nach der austeilung beider Klingen versetzt hat, das man vnausgeholet oder gezuckt, stracks nachhewet oder sticht, doch am rechten ort in der Klingen, welches auch mündlich in gegenwart sol bericht werden.

*Pancratiasten agens fortem distinguere recta,
Corpus & arma simul diuisione sciat.*

Wer recht wil Fechten vnd Ringen,
Der teil den Mann vnd die Klingen,
So wird er allzeit wol bestahn,
Wenn ers vorm Mann recht brauchen kan.

Balthasaro Cramonio Pomerano

1.04

Prague

1570

AY VIII 40

Knihovna Královské kanonie premonstrátů

Blind-tooled leather binding possibly with two clasps (missing); the tooling design includes a picture of Justice in the centre of the front cover and Lucretia in the centre of the back, each with two lines of text. Signs of modern repair. Four frets in the spine. 180×245 mm. No flyleaves, and the final two pages are missing.

Catalogue:

<http://strahovskyclaster.tritius.cz/detail/1031646>

Provenance:

1. Binding dated 1571.
2. Inside front cover: 'Gnadiger und Hoch' and 'Pane bože nass'.
3. Written above the figure on II.58r: Maister Knulpus.
4. Many indecipherable notes of varying ages inside front cover and on title page.
5. On title page: Cat. Inscriptus Monasterii Strahoviensis.
6. Bookplate inside the front cover: *AV VIII 40 / BIBLIOTHECA STRAHOV / REGIÆ CANONIÆ PRAGÆ BOHEMIÆ.*

Annotations:

All errata are implemented in the text.

Manicules appear on some pages.

Written above the figure on II.101r:

Oculus ist ein aug [with a drawing of an eye]

Lumpus Und Lex.

[Indecipherable word underneath an ink smear]

Lumporum dant tibi Pfulzhuett[...]

Newe es ist nicht Konneto (?)

2.04

Žleby

1600

ID 1191713

Žleby – zámecká knihovna

Leather binding with two clasps. 160×220 mm. Missing many pages: Title and first two pages, I.15–16, II.4–6, II.44, II.48–50, II.69–70, and II.72–74.

Provenance:

1. Bookplate with an engraving of the courtyard of Žleby castle and the text EX.
LIBRIS Fürst Franz J. von Auersperg.

No other information is currently available.

VI.1.4. Denmark

1.05

1570

Copenhagen 1

54, 177 00851

Det Kongelige Bibliotek

Plain calf binding apart from central deboss. Four frets in the spine. Edges are sprinkled red.

Catalogue:

http://soeg.kb.dk/permalink/45KBDK_KGL/1pioq0f/alma99122237177905763

Digital scans:

http://soeg.kb.dk/view/action/uresolver.do?operation=resolveService&package_service_id=45600262630005763&institutionId=5763&customerId=5760&VE=true

Provenance:

1. Helwerskov heraldry impressed in cover leather.
2. Note from Helwerskov on second front flyleaf (see below).
3. On front flyleaf: Possesorem prater me Petrum Petridem Kronij? Omnem jure denegas hicce liber. Aalburgi pridie Kalend. Junii Anno à Partu virgineo MDCCXXXII.
4. Inside front cover in blue ink: 5–1977.
5. Library stamp inside front cover, flyleaves, and other pages: BIBLIOTHECA REGIA HAFNIENSIS.

Annotations:

A note from a prior owner is recorded on the second front flyleaf:

Lauremberg:

- - - Gallus potierres abripit Soras Mirmillo, antiquo melitus docturus, ad Orcum Sternere subti[...]em, dignurique indagine callem Artifice. Sic opus est dextra, inconcessaque vulgo Vis animi, studium lenge sublimius optat. Ingenti pretio, et multe dudore pardandum est, ut diseas maetare viros, et triste cadaver Carnifici fecisse manu.

- - - Helwerskov

2.05

Copenhagen 2

1600

54, 177 00852

Det Kongelige Bibliotek

Modern paper binding. Heavily water-damaged in the first half, with light damage throughout. Pages I.57–II.3 are missing. Many pages have tears or holes that are repaired with tape and other materials.

Catalogue:

http://soeg.kb.dk/permalink/45KBDK_KGL/1pioq0f/alma99122679043905763

Digital scans:

http://soeg.kb.dk/view/action/uresolver.do?operation=resolveService&package_service_id=52842077410005763&institutionId=5763&customerId=5760&VE=true

Provenance:

1. Inside front cover and on frontispiece in pencil: '54, – 177'.
2. Inside front cover in pencil: '+ Rex'.
3. On frontispiece in pencil: '1108'.
4. Library stamp inside front cover, flyleaves, and other pages: BIBLIOTHECA REGIA HAFNIENSIS.

Annotations:

Title and author underlined on title page in pencil.

VI.1.5. France

2.06

1600

Paris

RES PV-771

Bibliothèque nationale de France

Leather BnF library binding with gold foiled ruling. Five frets in the spine.

Catalogue:

<http://catalogue.bnf.fr/ark:/12148/cb30938320x>

Provenance:

1. On title page in brown ink: Adolf Wolff gnant Metternich domdechant zu Speir
2. Inside front flyleaf: V. 1916.
3. Inside front flyleaf: 74160.
4. Inside front flyleaf: 381_1975. 5.
5. Inside front flyleaf: 'Res. p. V. 771'.
6. Various ages of stamps from the Bibliothèque nationale de France throughout.

Annotations:

A short note on the reverse of the front flyleaf:

Description et [?] de l'an, de se batter. Par Joachim Meyer, augsbourg,
Michael Manger. 1600. En allemaand

1.06

1570

Selestat

K 161

Bibliothèque Humaniste

Blind-tooled leather binding with slits for two straps on each cover; the tooling design includes a picture of Justice in the centre of the front cover and Lucretia in the centre of the back, each with two lines of text. Four frets in the spine. 190×260 mm.

Catalogue:

http://bhnumerique.ville-selestat.fr/client/fr_FR/bh/search/results?qu=joachim+meyer&te=#

Provenance:

1. Present in the catalogue of the library of Jean-Baptiste Antoine Dorlan (1803–1862), number 126 on p. 32.
2. The Dorlan library was acquired by the city of Selestat in 1860.

No information about annotations is currently available.

VI.1.6. Germany

1.07

1570

Augsburg

4 H 405

Staats- und Stadtbibliothek Augsburg

Blind-tooled leather binding. Four frets in the spine.

Catalogue:

<http://sbaoz2.bib-bvb.de/00/bvnr/BV012743505>

Digital scans:

<http://reader.digitale-sammlungen.de/resolve/display/bsb11214763.html>

Provenance:

1. Note on last page in pencil: 'Im verlegung Joachim Meyer Frey Fechter zu Strasburg'.
2. On title page in black ink: N. 618. Von Halder.
3. Library stamp on title page, last page, and others: EIGENTHUM DER STADT AUGSBURG.

Annotations:

The emblem of the *Messerschmidt* guild on the title page is painted in red and yellow.

The inside of each cover is entirely filled with tiny writing. It includes Italian fencing terms, but the ink is so degraded that most of it cannot be transcribed.

Passages are underlined in pencil on b4^r, II.15^r, II.15^v, II.17^r, II.19^r, II.19^v, II.20^r, II.51^r, II.51^v, II.60^r, II.60^v, II.61^r, II.66^v, II.100^r, II.100^v, II.102^v, and II.107^r.

1.08

1570

Bamberg

22 / Gymn.q.2

Staatsbibliothek Bamberg

Leather binding. Four frets in the spine.

Catalogue:

<http://katalog.ub.uni-bamberg.de/query/BV012743505> (click any location)

Provenance:

1. Inside front cover: 'S. V. G. Burckhardus von Hausferg 1581'.
2. On front flyleaf: 'Burckhardus vonn Hasverg anno domini 1589'.
3. On front flyleaf: another partially-effaced note in 17th century script.
4. On reverse of front flyleaf: 'a Sivrincia Carmelitana'.

5. On title page: 'Carmeli Bamberg', indicating it was owned by the Bamberg Carmelite monastery.

Annotations:

Seven illustrations have labels in the bottom margin: I.3^r ('lang ohrt'), I.6^r ('ochß', 'pflug'), I.7^r ('Dag', 'ollber'), I.8^v ('Neben hutt', 'Eüßen port oder shranck hütt', 'langetort'), I.13^v ('shilhau'), I.17^r ('shlissel', 'Wechßel'), and I.34^r ('zorenhüt', 'Einhorn').

The illustrations in the first section are marked by paper tabs with the figure's letter on them.

On III.32^v, '1587 Jarrb' is written in the top margin, and the F in the first title was copied in the space next to it.

2.07

Berlin 1

1600

DE-11-001341097

Humboldt-Universität zu Berlin

Recycled parchment binding. Three frets in the spine. 172×214 mm. Edges are painted red. The title page, first preface page, II.22, III.7, and III.42 were removed from the book. The surviving pages are often torn or otherwise damaged, with repairs that try not to obscure the text.

Catalogue:

http://hulib.berlin.hosted.exlibrisgroup.com/permalink/f/683ik2/HUB_UB_ALMA_DS21619442540_002882

Digital scans:

<http://www.digi-hub.de/viewer/resolver?urn=urn:nbn:de:kobv:11-d-6797651>

Provenance:

1. Inside front cover and frontispiece in pencil: Ni 11.
2. Inside front cover in pencil: 51.154.
3. On front flyleaf in pencil: 2011.
4. Library stamp on title page: BIBLIOTHEK DER FGL. PR. LANDESTURNANSTALT.
5. Library stamp on frontispiece: Eigentum Instituts für Körperzichung u. Schulhygiene a. d. Universitäts Berlin.
6. On title page: Karl Wassmañsdorff [...] 1860.
7. Bequeathed to Humboldt-Universität zu Berlin after Wassmannsdorff's death.

Annotations:

The missing pages were recreated by hand-copying the text and tracing figures from copy 1.16.

This book is heavily annotated throughout the introduction and sword section, and then sporadically through the remaining sections. There is also underlining in pen, grey pencil, and blue pencil. The writing appears to be a 19th–20th century hand (Wassmann-dorffs?), but the underlining may be older. Cataloguing all these marks merits a separate dedicated study.

1.09**1570****Berlin 2****R–Lipp Td 9 kl**

**Staatliche Museen zu Berlin, Preußischer Kulturbesitz,
Kunstbibliothek, Lipperheidesche Kostümbibliothek**

Catalogue:

<http://opac.smb.spk-berlin.de/LNG=EN/CLK?IKT=12&TRM=567744876>

No other information is currently available.

1.10**1570****Berlin 3****Os 7865**

Staatsbibliothek zu Berlin, Unter den Linden

Parchment binding with slits for two leather straps on each cover. Four frets in the spine.

Catalogue:

<http://stabikat.de/DB=1/LNG=EN/CLK?IKT=12&TRM=567744876>

Digital scans:

<http://resolver.staatsbibliothek-berlin.de/SBB00020FDC00000000>

Provenance:

1. On front flyleaf: Jos. Hinßles 1783.
2. Bookplate inside front cover: 'BIBLIOTHECA REGIA BEROLINENSIS.' written around the edge; inside are the phrases 'DONO FRIDERICI WILHELMII IV. REGIS AUGUSTISSIMI D. V. NOV. MDCCCL.' and 'EX BIBLIOTHECA B. M. KAR. HARTW. GREGORII DE MEUSEBACH.'
3. Library stamp on frontispiece: Ex Biblioth. Regia Berolinensi.
4. Inside front cover in pencil and on sticker inside back cover: 16,738.
5. Inside front cover in pencil: ~~J-16033~~.
6. Inside front cover in pencil: quer-8°.

7. Inside back cover in pencil: Technologia.

Annotations:

The illustrations on the title page, frontispiece, III.46^v, II.96^r, II.106^r, and III.5^r are fully painted in a simple but competent manner.

On I.6^r, the B is corrected to C in accordance with the errata.

On II.98^r, the page number has been corrected from 'XCXVIII' to 'XCVIII'.

2.08

1600

Bonn

E 346

Universitäts- und Landesbibliothek Bonn

Parchment binding. Four frets in the spine. 170×230 mm. Edges are painted blue.

Catalogue:

http://bonnus.ulb.uni-bonn.de/permalink/49HBZ_ULB/idtnkp/alma991010734379706467

Provenance:

1. The edges are stamped 'ACAD:DUISB', indicating it was formerly part of the collection of the University of Duisburg (dissolved in 1818).
2. Transferred to Bonn in 1818.
3. Restored in 1996.

No annotations.

1.11

1570

Coburg

E III 8 / 30a

Landesbibliothek Coburg

Blind-tooled leather binding with two clasps; tooling design includes a central heraldic device. Edges are painted red. Page II.69 is missing.

Catalogue:

<http://katalog.landesbibliothek-coburg.de/TouchPoint/perma.do?q=+1035%3D%22BV001534827%22+IN+%5B2%5D&v=lco&l=en>

Digital

scans:

http://digital.bib-bvb.de/webclient/DeliveryManager?custom_att_2=simple_viewer&pid=18431693

Provenance:

1. The cover tooling includes heraldry with the label 'Sigmund Beham Pergamentner und Illuminist 1578'.
2. On front flyleaf in light ink: 9475 / EIII8; in red pencil: 30^a.
3. Library stamp on title page and b1^r: H. S. C. BIBLIOTHEK COBURG.
4. Library stamp inside front cover and on b1^v: Landesbibliothek Coburg.
5. Library stamp on frontispiece: L B Coburg.

Annotations:

The illustrations on II.36^r and II.43^v are fully painted in a competent fashion; those on I.3^r, I.6^r, I.17^r, I.32^v, I.39^r, I.41^v, I.52^r, II.5^r, II.22^v, II.40^r, II.41^v, II.46^v, II.53^r, II.63^r, II.74^v, and III.1^v are only partially painted to varying degrees.

All errata are implemented in the text, and the errata block is crossed out.

2.09

1600

Eutin

Lk 152

Eutiner Landesbibliothek

Catalogue:

<http://kxp.k10plus.de/DB=9.240/PPNSET?PPN=15110946X>

No other information is currently available.

2.10

1600

Gotha

Math 4 ° 00549/02

Universität Erfurt, Forschungsbibliothek Gotha

Catalogue:

<http://opac.uni-erfurt.de/DB=1/XML.PRS=N/PPN?PPN=568044339>

Provenance:

1. Library stamp of the Herzogliche Bibliothek in Gotha (after 1800).

No other information is currently available.

1.12

1570

Göttingen

8 ARS MIL 1088/59

Niedersächsische Staats- und Universitätsbibliothek Göttingen

Modern paper binding. 170×240 mm.

Catalogue:

<http://opac.sub.uni-goettingen.de/DB=1/LNG=EN/CLK?IKT=12&TRM=144351226>

Digital scans:

<http://resolver.sub.uni-goettingen.de/purl?PPN1767986890>

Provenance:

1. There is a name written on the title page, but it is smudged and written across the woodblock print, and cannot be read.
2. Library stamp on frontispiece: Ex Bibliotheca Agad. Georgiae Augustæ.
3. Inside front cover in pencil: k(q) quer 8° otrs mil. 1088/59.
4. Inside back cover in pencil: ~~8° Ars. Milit. 356^b~~.

Annotations:

There is a potential word written above the bottom line of text on a3^r.

The printer's colophon on the last page has been covered with a piece of paper bearing the printed inscription 'Getruckt in Verlegung Joachim Meyers des Freifechters Burger zu Strasburg.'

2.11

Greifswald

1600

542/Eb 363

Universität Greifswald

Catalogue:

<http://lhgrw.gbv.de/DB=1/XMLPRS=N/PPN?PPN=15110946X>

Microfilm scans:

<http://ub-goobi-pr.ub.uni-greifswald.de/goobi/ppnresolver/?PPN607461748>

Provenance:

1. Owner's mark on front flyleaf: Balthasar Brenner Freifechter zu [indecipherable].
2. Inside front cover in pencil: Baltasar.
3. Inside front cover in pencil: ~~X + P?~~.
4. Inside front cover in pencil: 15, 3.
5. On the front flyleaf: Ex S. Bibliotheca.
6. Bookplate inside front cover: EX BIBLIOTHECA ACADEMICA No. 2319.

No annotations.

1.13
Halle

1570

Alv. Nf 164

Universitäts- und Landesbibliothek Sachsen–Anhalt

Catalogue:

<http://opac.lbs-halle.gbv.de/DB=1/XMLPRS=N/PPN?PPN=567744876>

Provenance:

1. Acquired from the Alvenslebensche Bibliothek, Hundisburg.

No other information is currently available.

1.14
Hannover

1570

J-A 137

Gottfried Wilhelm Leibniz Bibliothek - Niedersächsische Landesbibliothek

May no longer be owned by the library, which reports that it cannot be located.

Catalogue:

<http://opac.tib.eu/DB=3/XMLPRS=N/PPN?PPN=151554463>

No other information is currently available.

2.12
Köln

1600

WCVI15

Universitäts- und Stadtbibliothek Köln

Modern binding.

Catalogue:

<http://www.ub.uni-koeln.de/usbportal?query=inst001:276994>

Provenance:

1. The historical signature 'CVI–15' is written on a front flyleaf in red chalk, indicating that it was part of the Wallraf Collection (which was bequeathed to the city of Köln in 1824).

No annotations.

1.15

Leipzig

1570

Milit.111

Universitätsbibliothek Leipzig, Bibliotheca Albertina

Blind-tooled pigskin binding with four clasps (two on the fore-edge and one on the top and bottom edges); the tooling design includes pictures of Justice and Lucretia in the centre of both covers. Three frets in the spine. 175×235 mm. A print error on II.84^v places the phrase “dir gestemeger[?] &c.” in a narrow column underneath the text.

Text of the cover deboss:

IUSTICA•QUISQUIS•PICTURA
LUMINE•CERNIS•DIC•DEUS•ET
IUSTUS•IUST•QUE•FACTA•TA

CASTATULIT•MAGNAM•FORM
LUCRECIA•LAUDEM•FACTA•
TAMEN•MAGIS•EST•VULNERE

Catalogue:

<http://katalog.ub.uni-leipzig.de/Record/0-1102598364>

Digital scans:

<http://nbn-resolving.org/urn:nbn:de:bsz:15-0013-206478>

Provenance:

1. Inside the cover is the year 1574 and the name ‘Dietrich Görgе Bricke von d[...] daubes’.
2. A note inside the front cover indicates that 8 thalers were paid for the painting of the prints.
3. A largely-effaced note inside the front cover is identified by the library as a 17th century donation note.
4. Owned by the Bibliothek der Herzöge von Sachsen-Weißenfels until 1746, when it was transferred to Leipzig University.
5. Inside front cover: Milit. [in ink] 111. [in pencil].
6. On reverse of front flyleaf: Mil. XLIV/10.
7. Library stamp on reverse of front flyleaf: Leihgabe der Universitäts-Bibliothek Leipzig [crossed out in pencil].
8. Library stamp on title page: BIBL. UNIVERS. LIPS.

Annotations:

All illustrations are fully painted at a high level of skill. The painter also adds extra details to the art, such as textures on fabric and stone and brown gloves on some of the fencers. Extra bee drawn on the lower left corner of the frontispiece.

The illustrations are marked by paper tabs with the figure’s letter on them.

Inside the front cover:

1 5 7 4

I. W. D. F. M. F

Dietrich Görg Bricke von d[...] daubes.

O du Edler greiff, schweng auff die feder und gedieder,
los diech die Bruderschafft von Sanct Marx nit drucken nider,
und stos ihm In den rachen das im d[...]hercz in leibe thut krachen.

Hunc librum dono ... Johann ... [indecipherable]

72 figuren chosten zu illuminina a dacht thaler.

2.13

Lüneburg

1600

Ratsbücherei

This copy is listed on Gateway Bayern, but no information about it is currently available.

1.16

München 1

1570

Res/4 Gymn. 26 t

Bayerische Staatsbibliothek

Blind-tooled leather binding with slits for two straps on each cover; the tooling design includes a picture of Justice in the centre of the front cover and Lucretia in the centre of the back, each with two lines of text, but both have been over-stamped with the gold foiled heraldry of the Bibliotheca Palatina. Three frets in the spine. 194×247 mm. Edges are painted red.

Catalogue:

<http://opacplus.bsb-muenchen.de/title/BV001534827>

Digital scans:

http://daten.digitale-sammlungen.de/bsb00024580/image_1

Provenance:

1. Owner mark on title page: Philipp Wilhelm Pfalzgraf.
2. Bookplate inside front cover: C. T. / Bibliotheca Palatina.
3. Inside front cover in pencil: Gymn 26^t in 4^o.
4. On reverse of flyleaf: Jy 5 6773.
5. Library stamp on title page: BIBLIOTHECA REGIA MONACENSIS.
6. Remains of sticker on front cover (no visible writing).

Annotations:

'Bemosget' is underlined on page b1^v.

On I.6^r, the B is corrected to C in accordance with the errata.

2.14

1600

München 2

Res/4 Gymn. 26 ta

Bayerische Staatsbibliothek

Plain parchment binding with slits for four straps on each cover (two on the fore-edge and one on the top and bottom edges). Four frets in the spine. 170×228 mm.

Catalogue:

<https://opacplus.bsb-muenchen.de/title/BV001534828>

Digital scans:

http://daten.digitale-sammlungen.de/bsb00024583/image_1

Provenance:

7. Inside front cover in brown ink in a 17th century script: 489.
8. Inside back cover in pencil: XXXXXXXX XII. 86.
9. Inside back cover in pencil: 72 Age.
1. Inside front cover in pencil: Gymn 26^a in 4^o.
2. Library stamp on frontispiece: BIBLIOTHECA REGIA MONACENSIS.

Annotations:

On the front flyleaf is a table titled 'Verzeichnus an welchem blat yede figure dises fechtbuchs bey yeder welcher Ihrem buchstaben nach zu finden sei' containing the page numbers of all illustrations.

All illustrations are numbered in pencil at the upper corner of each page.

An error on II.2^r in which a phrase is doubled has been corrected in a dark pen.

II.3^r has a marginal diagram in light brown pen representing the eight cutting lines, with corresponding numbers added to the text interlinearly (Fig. 3).

II.17^v and III.17^r have the note 'fol. 36' written inside the frame of the picture in a dark pen.

II.28^r has underlining in a light brown pen.

II.28^v has the label 'Zornhut.' written on that guard in light brown pen.

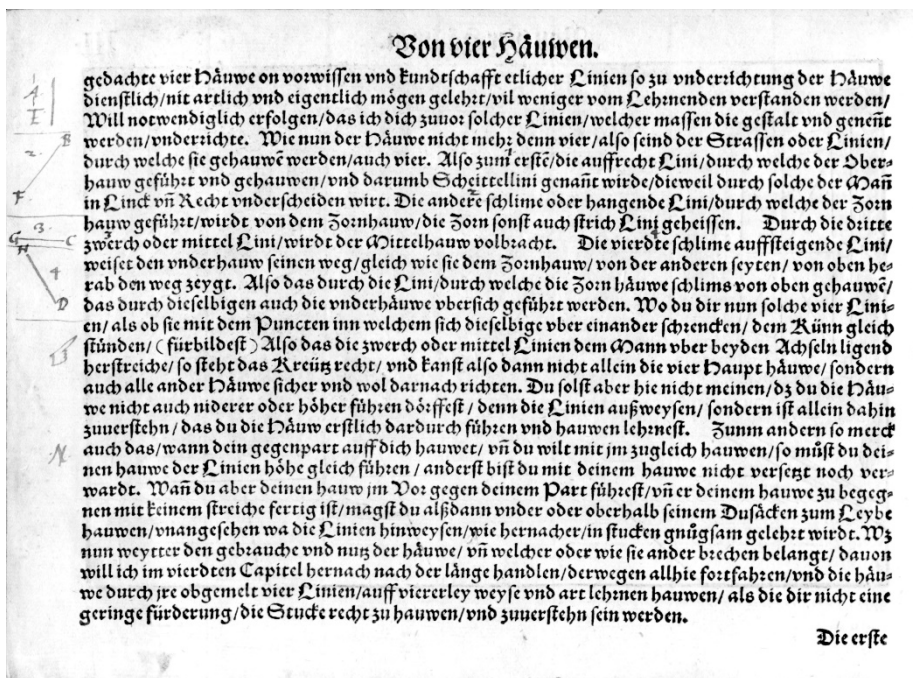


Fig. 3. *A marginal diagram with interlinear numbers, 2.14, p. II.3^r. © Bayerische Staatsbibliothek, CC BY-NC-SA.*

1.17

München 3

1570

Köbelin Historisches Fechtarchiv

A fragmentary copy consisting only of a portion of the dusack section. No other information is currently available.

1.18

Nürnberg

1570

quer–8° Gs. 1650

Germanisches Nationalmuseum

Modern three-quarter leather and paper binding. 175×235 mm. Edges are painted red. Pages a3–a4 are missing, and page I.3 is torn out with only the upper corner remaining. Significant water staining throughout.

Not listed in the digital catalogue.

Provenance:

1. Indecipherable word in red ink on the title page.

2. Unidentified library stamp on the title page.
3. Inside front cover in pencil: ~~43, 68s.~~
4. Inside front cover in pencil: [?] fehlt: Blatt III.
5. Different unidentified library stamp on frontispiece.

Annotations:

Paint has been applied in a very sloppy fashion to the title page, frontispiece, I.3^r, I.6^r, I.7^r, and I.12^r.

All errata are implemented in the text.

I.6^r has the caption 'hoc fecit' written below it twice in different hands.

There is a series of cryptic annotations in brown pen through the first section, which were partially lost to page trimming. Each one begins with an 's' or 'j' and has a folio and page number, which is the same format that Meyer uses to refer to the pages in his book (the folio referring to the number in the upper cover and the page referring to the front or back side). These numbers seem intended to cross reference with another book, but there is no indication of what it might be. Here is an index:

- I.7^v: ...f.3. p.1.
- I.8^r: j. f.17. p.1.
- I.9^r: j. f.17. p.1.
j. f.34. p.1.
- I.9^v: ...dem du ...ehen? F.3. p.1.
ibi
ibi
- I.11^v: f.3. p.1.
...f.6. p.1.
- I.11^v: f.13. p.2.
- I.12^v: j. f.17. p.1.
... f.41. p.2.
- I.13^r: j. s. f.6. ...
s. f.12. p.1
j. f.37. p.1.
- I.14^r: j. f.41. p. ...

I.27^r and I.28^r both say 'Gehort in Teil IV' in the lower left corner.

The illustration on I.32^r, which is Figure H but mislabelled 'G' by the printer, has had the letter modified to C.

II.7^r (Figure D) has 'D' written in the lower margin.

II.44^r has the number '1729' written in the margin in light brown ink.

There is also sporadic underlining in a very heavy brown pen. The underlining is quite messy, and often runs onto the text. It also does not tend to denote complete sentences or even coherent phrases. The following pages have underlining: I.1^v, I.4^r, I.5^v, I.10^r, I.10^v, I.15^r, I.15^v, I.46^r, I.47^r, I.52^v, I.54^v, II.2^r, II.16^r, II.19^r, and II.19^v.

2.15

Nürnberg

1600

quer-8° Gs. 1651

Germanisches Nationalmuseum

Recycled parchment binding with slits for two straps on each cover. Four frets in the spine. 157×219 mm.

Not listed in the digital catalogue.

Provenance:

1. On the edge inside of the front cover is difficult-to-read writing in black pen, possibly '13 [or 'B'] Ba – Emd' in the lower left corner, 'Vl. 33.' In the upper left corner, and two indecipherable words along the top edge.
2. The number '3847' is written in pencil in the front cover (crossed out) and in pen on the front flyleaf.
3. Inside front cover in red pencil: 15. 30.
4. Bookplate on frontispiece: heraldry and the inscription 'IOANN. EBERARD. GEORGY S. W. D. Cons. Regim. &c.'
5. On the title page is an unidentified library stamp along with the letters 'I. C. S. NP.' in a light pen.

Annotations:

On the front flyleaf is a table titled 'Meyers Verzeichniss der in den Abbildungen dieses bandes vorkommenden Gegenstände'.

1.19

Rostock

1570

Wc-1002

Universität Rostock

Plain leather binding. Four frets in the spine. 178×227 mm. Edges are painted red.

Catalogue:

<http://opac.lbs-rostock.gbv.de/DB=1/XMLPRS=N/PPN?PPN=567744876>

Digital scans:

<http://purl.uni-rostock.de/rosdok/ppn1771972165>

Provenance:

1. K. 94 in the 1573 catalogue of the Herzogliche Bibliothek in Schwerin.*

2. An inscription written on the back flyleaf is dated 1596.
 3. Inside front cover: '1129' in red ink or chalk; this was the book's number in the 1769 library catalogue of the Herzogliche Bibliothek in Schwerin.
 4. Inside front cover in brown ink: D propria manu.
 5. Inside front cover in pencil: Eissecy.
 6. On front flyleaf: So wir Christo ge.
 7. On reverse of front flyleaf: 4 – 4.
- * *The catalogue lists a copy of Meyer's book on f. 179^r, but it describes a red velvet cover with gilded page edges. This does not match the book currently in the collection, so either that copy left the library and another eventually replaced it, or at some point it was trimmed and re-bound. If a distinction needs to be made, this older copy can be referred to as 1.19a.*

Annotations:

The illustrations on the title page, I.3^r, I.6^r, I.7^r, I.8^v, I.12^r, I.13^v, I.17^r, I.20^r, I.27^r, and II.63^r are fully painted in a competent fashion. Those on the frontispiece, I.32^v, I.48^r, II.50^v, and II.78^v are only partially painted, as if the work were interrupted.

'Deren ort' is struck through on II.96^v.

On III.16^r, 'funffe' is underlined with '5' written above it, both in red pencil.

There is a # symbol written next to titles on the following pages: III.22^r, III.23^r, III.24^r, III.25^r, III.25^v, and III.26^r.

On the back flyleaf, the following inscription appears (partially a paraphrase or loose translation of Romans 6. 8–9):

So wir mit Christo gestorben sind gllaubent auch das wie Er mit ihnen
halten so werden Wege weisen. Zu sehen [...] von den Toten auf Er
standen ist aufgefaren gen himmell zu der stehren band gottes.

LSH a b c D E B H S

†

I H S

[...] 1 5 9 6 Jars

1.20

Stuttgart 1

1570

R 16 Mey 1

Württembergische Landesbibliothek

Parchment binding with stumps of two ties on each cover. Three frets in the spine.

Catalogue:

<http://wlb.ibs->

[bw.de/aDISWeb/app?service=direct/0/Home/\\$DirectLink&sp=SOPAC00&sp=SAKSWB-IdNr1102598364](http://bw.de/aDISWeb/app?service=direct/0/Home/$DirectLink&sp=SOPAC00&sp=SAKSWB-IdNr1102598364)

Provenance:

1. The front flyleaf includes the statement 'Sum Michaelis Dan. Polarum' and the date 1585.
2. On front cover in gold foil: 'OBERRATH', indicating ownership by a civil servant.
3. Inside front cover: truler sport qt. 45.
4. Inside front cover: T. 2. & XXVI (=g3) enngenssen.
5. On reverse of front flyleaf in red pencil: A.
6. Library stamp on title page: BIBLIOTHEC. P. R. STUTT'G.

Annotations:

On front flyleaf are quotations from Gunterrodt, *De Veris Principiis...*:

Theoria optima.	Kunst ist sehr gut,
Praxis maxima.	Mher übung thut,
Robur cum statura	Starck undt gerad,
Adiuuans est causa.	Hilfft viel Zur that,
Timide, Abstine.	Erschrickstu gern,
	Kein fechten lern.

Omnis pancratio certans, distinguere recta
Corpus et arma simul diuisione sciat.
Wer recht will fechten undt Ringen,
Teil den Mann undt auch die Klingen.
Windt er mitt fechtn undt ringn bestan
So err vorm Mann wol brauchen kan.

Literis et omnis vera acquiriti gloria.
Der whol studirt, undt wherhafft ist,
Ist rühmens wertt Zu aller first.

Page a4^v includes Latin translations added alongside the list of weapons:

[Schwerdt] Gladius sive Machera
[Dusack] Acinacus
[Rappier] Framea
[Dolch] Pugio
[Ringn] Lucta
[Halbe Stangen] Hastile
[Helleparten] Bipennis
[Der lange Spieß] Hasta.

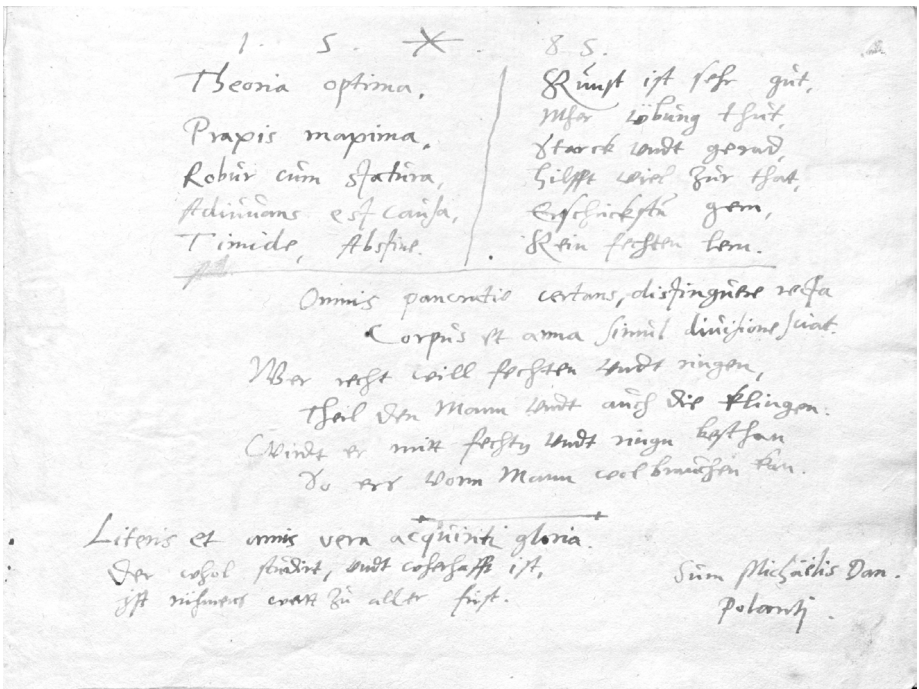


Fig. 4. Poems from Gunterrodt, 1.20, flyleaf, personal photograph (copyright-free).

2.16

Stuttgart 2

1600

Sport.qt.46

Württembergische Landesbibliothek

Catalogue:

<http://wlb.ubs->

[bw.de/aDISWeb/app?service=direct/0/Home/\\$DirectLink&sp=SOPAC00&sp=SAKSWB-IdNr1102598453](http://wlb.ubs-bw.de/aDISWeb/app?service=direct/0/Home/$DirectLink&sp=SOPAC00&sp=SAKSWB-IdNr1102598453)

Provenance:

1. On cover in gold foil: 'OBERRATH', indicating ownership by a civil servant.

No other information is currently available.

1.21

Wolfenbüttel 1

1570

Hn 183

Herzog August Bibliothek

Book is heavily water-damaged.

Catalogue:

<http://opac.lbs-braunschweig.gbv.de/DB=2/XMLPRS=N/PPN?PPN=567744876>

Provenance:

1. Indecipherable note on front flyleaf.
2. Indecipherable name on title page.
3. Acquired by the library before 1789.

No other information is currently available.

2.17

Wolfenbüttel 2

1600

31 Bell.

Herzog August Bibliothek

Parchment binding with two green ribbon closures on each cover. Four frets in the spine.

Catalogue:

<http://opac.lbs-braunschweig.gbv.de/DB=2/XMLPRS=N/PPN?PPN=15110946X>

Provenance:

1. The binding and signature indicate that it was part of the original collection of Duke Augustus.
2. Inside front cover: 31 Bell. / PIC (1/2).

No annotations.

VI.1.7. Italy

1.22

1570

Botticino 1

6/500

Museo dell'Arte Marziale

Partially-foiled tooled leather binding with slits for two straps on each cover. Four frets in the spine. 198×263 mm.

Provenance:

1. The title page has a largely-effaced name.
2. Inside front cover: a 17th-century inscription in black pen noting the book's purchase for fr22.
3. Inside the front cover: two pencil notes.
4. On front flyleaf: Christoff Ludwig Vöhlker.
5. Bookplate inside front cover: A I in green ink with green border around them.
6. Inside front cover: the bookplate of Roberto Gotti. (Purchased from Christie's on 25 June 1996, auction 5621, lot 106.)

No annotations.

2.18

1600

Botticino 2

27/500

Museo dell'Arte Marziale

Blind-tooled parchment binding with the remains of two green ribbon closures on each cover. Four frets in the spine. 175×240 mm.

Provenance:

1. The title page includes two heraldic stamps which cannot be identified.
2. Inside front cover: Ex libris Nix (?) de Weinziere.
3. Inside front cover: the bookplate of Roberto Gotti. (Purchased from Adams Amsterdam Auctions on 24 October 2009, lot 0040.)

No other information is currently available.

2.19

1600

Botticino 3

28/500

Museo dell'Arte Marziale

Tooled parchment binding with the remains of two green ribbon closures on each cover. Three frets in the spine. 169×230 mm. Edges are painted blue.

Provenance:

1. The front cover design includes the letters E V S Z F and the year 1602.
2. Inside front cover: the bookplate of Roberto Gotti.

No other information is currently available.

VI.1.8. Netherlands

2.20

Leiden

1600

1368 G 6

Universiteit Leiden

Leather binding with three unfoiled rules along the edges. Three frets in the spine. Edges are painted green.

Catalogue:

http://catalogue.leidenuniv.nl/permalink/f/n95gpj/UBL_ALMA21164051920002711

Provenance:

1. Inside front cover: VIII q 254 (shelfmark assigned by the university after the Vossius Library was purchased in 1690).
2. Printed strip glued on title page: Ex Bibliotheca Viri Illust. Isaaci Vossii.; 291 is written at the end of the line in pen.
3. Library stamp on title page: ACAD:LVGD
4. Library stamps on edges of page block: ACAD and LVGD.

No annotations.

VI.1.9. Norway

2.21

1600

Trondheim

Oct. 267

Norges teknisk-naturvitenskapelige universitet

Parchment binding with slits for two straps on each cover, and two more-recent clasps (one is now missing). Three frets in the spine. Edges are painted blue.

Catalogue:

[https://bibsys-](https://bibsys-almapi-)

[almapi-](https://bibsys-almapi-)

[mo.hosted.exlibrisgroup.com/permalink/f/1bgnrh8/BIBSYS_ILS71518229890002201](https://bibsys-almapi-mo.hosted.exlibrisgroup.com/permalink/f/1bgnrh8/BIBSYS_ILS71518229890002201)

Provenance:

1. Inside front cover in pencil: KN 267.
2. Inside front cover in pencil: 21.
3. On title page: g. 8.
4. Library stamp on page a2^r: KONGELIGE NORSKE VIDENSKABERS-SELSKAB: TROONDHEEM / B. KNUDTZON'S GAVE.
5. Donated to the university in 1864 as part of the library of Broder Lysholm Knutdzon (1788–1864).

No annotations.

VI.1.10. Russia

1.23

1570

Moskva 1

И25992–49

Rossijskaja Gosudarstvennaja Biblioteka

Dark red velvet binding with decorative designs burned into the material in the corners and centre; slits for two straps on each cover. Four frets in the spine. 197×262 mm. Edges are gilded and gauffered. An extra leaf is mounted inside the front cover.

Catalogue:

<http://search.rsl.ru/en/record/01002779989>

Digital scans:

<https://viewer.rsl.ru/ru/rsl01002779989>

Provenance:

1. Owned by August (1526–86), Elector of Saxony.
2. Library stamp on title page consisting of the arms of the Electorate of Saxony in an oval with two branches surrounding it and a crown above.
3. Library stamp on inserted leaf, similar to 2. but with the contents of the oval too faded to distinguish.
4. Inside front cover in red ink: Mathematic: 2687.⁶
5. Inside front cover: Math: 958.
6. Inside back cover in pencil: Kürf. Bibl. L1.
7. Inside back cover in pencil: Gymnast 151.
8. Inside back cover in pencil: Ap. 20.
9. Inside front cover in pencil: Meyer, Joachim. Ars. Equest. 89.
10. Inside front cover in pencil: MK Strassburg Berger 1570 8° obl.
11. Bottom of III.47^v in pencil: КП–66743.
12. Top of III.48r in pencil: Инс XVI–642.
13. Library stamp inside front cover: Государственной ордена Ленина БИБЛИОТЕКА СОВР им. В. И. ЛЕНИНА [written below:] И25 992–49.

Annotations:

All illustrations are fully painted by a competent artist. The painter gives some of the fencers grey hair and removes the facial hair of others, creating the impression of older fencers teaching young ones.

A hand-written dedication to August, Elector of Saxony, is written on an inserted sheet (Fig. 5) and the front flyleaf. It includes large text in gold ink and is signed by Joachim Meyer:

I: [In gold:] **Dem durchleüchtigsten**
 [In black:] **Hohgebornen Fürsten unnd**
 Herrnn herrnn August hertzog zü Sachs-
 enn, Deß Heyligenn Römischenn Reichs
 Ertzmarschalckh, unnd Churfurstenn,
 Landgrave in Türingenn, Mar-
 gravenn in Meyssenn, unnd Bur-
 gravenn zu Madenburg, Mei-
 nem gnedigstenn Churfursten
 unnd Herrenn ·/·

[In gold:] **Durchleüchtigster Hochgeborner Chür-** [In black:] Fürst,
Euer Churfürstlichen Gnaden, seyenn mein unnderthenigst gehorsam
 unnd Deümüetig dienst, allezeit müglichs fleis zuuor, Gnedigster
 Churfürst Nach dem Ich kurtz verruckhter Zeidt ein Fechtbuch so
 Ich nun ettlich Jar gere[?] mit sunderm fleis, unnd nit geringer mühe,
 unnd arbeit auch verstenn[?] zusammen getragenn Inn truckh verfertiget,
 unnd dasselb dem Durchleuchtigen

IV: Hochgebornenn Fürstenn vnnd Herrnn, Herrnn Johann Casimir
 Pfalzgrauenn bey Rhein, Herzogenn in Bayrnn, etc. Meinem
 genedigenn Fürstenn unnd Herrnn, unnd Euren Churfürstlichen
Gnaden liebtem Sonn unnd Tochter mann unndertheniglich
 zugeschribenn. So hab ich nit umbghenn sollenn noch wollenn, Eurer
Churfürstlichen Gnaden, als einem fürtrefflichenn Liebhaber
 Ritterlicher Khünst ein Exemplar vonn angeregtem Fechtbuch, Inn
 underthenigster gehorsame, unnd mit gebührender Reverentz zu
 Presentirenn, Mitt düemüegster bitt Eure Churfürstliche Gnaden,
 wollen solch geringfüeg werckh mit allenn gnadenn annemen unnd
 mein genedigster Churfürst, unnd Herr sein, unnd bleibenn. Wamit
 dann Euer Churfürstlichen Gnaden Ich sunst unnderthengstenn,
 unnd gehorsamen willenn erzeigenn unnd beweisenn khann. Da will
 ich Jeder Zeidt meins, gleichwoll geringfüegenn, doch Eüssersten
 vermögens willig unnd begirig erfundenn werdenn

II: Unnd thu damit Euer Churfürstlichen Gnaden (die den Allmechtig
 güettig Gott Inn Langwürriger gesundheit, glückhseliger, unnd
 Fridlicher Regierung Vatterlich erhalltenn wölle) zu allenn genadenn
 unnderthenigst unnd deümietigst bevelchenn ·/·

Eurer Churfürstlichen Gnaden

Allzeit underthenigster unnd gehorsamer

[In a different hand:] Joachim Meyer Freyfechter zu Strasburg

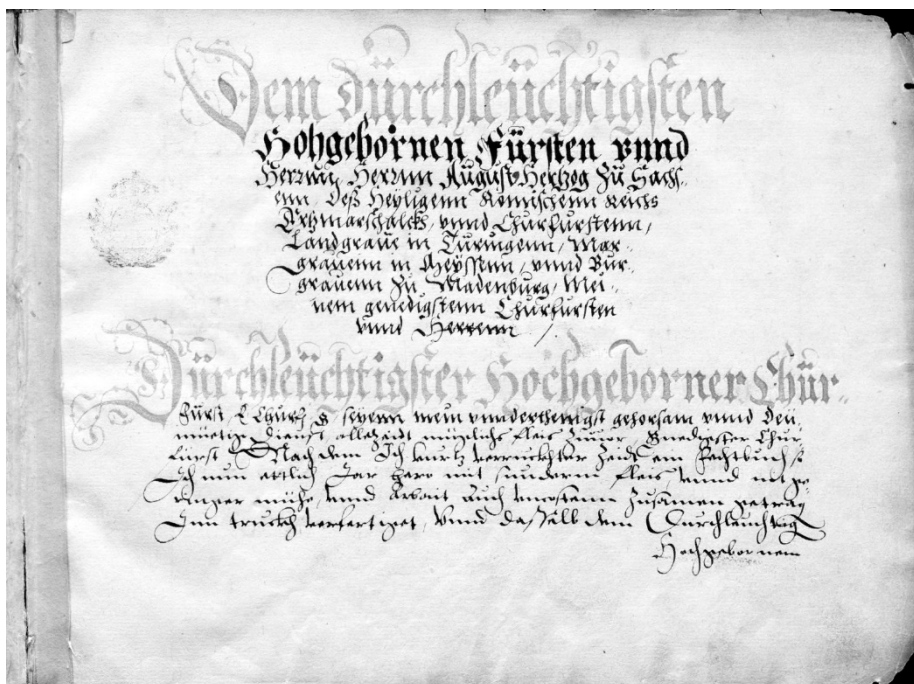


Fig. 5. First page of dedication to August, Elector of Saxony, 1.23, inserted leaf, CC Public Domain Mark 1.0.

2.22

Moskva 2

1600

И42683-49

Rossijskaja Gosudarstvennaja Biblioteka

Catalogue:

<http://search.rsl.ru/en/record/01002779990>

Provenance:

1. Formerly Os 7866 at the Staatsbibliothek zu Berlin; evacuated during the second World War.

No other information is currently available.

VI.1.11. Sweden

2.23

1600

Lund

Utl gymn fäkt
Lunds Universitet

Modern three-quarter leather binding over paper. Three frets in the spine.

Catalogue:

<http://lubcat.lub.lu.se/cgi-bin/koha/opac-detail.pl?biblionumber=1318815>

Provenance:

1. Inside front cover: ~~Math: 360~~.
2. Inside front cover: 7. 4^o 77.
3. A device of three crowns in a wreath on the spine.

Annotations:

On the title page, 'Meyer' is underlined in pencil.

1.24

1570

Stockholm

RAR: 162 B
Kungliga Biblioteket

Blind-tooled leather binding with two clasps; the tooling design includes a picture of Justice in the centre of the front cover and Lucretia in the centre of the back. Three frets in the spine. Edges are painted red. Missing many pages: I.6, I.7, I.17, I.20, I.26, I.27, I.34, I.35, I.37, I.43, II.3, II.13, II.26, II.28, II.61, II.63, II.74, II.96, II.102, II.106, III.1, III.11, III.28, III.35, III.37, and III.39.

Text of the cover deboss:

IUSTICIE•QUISQUIS•PICTU
RAM•LUMINE•CERNIS

CASTATULIT•MAGNAM•FOR
ME•LUCRECIA•LAUDEM

Catalogue:

http://regina.kb.se/permalink/f/1bic3f/46KBS_ALEPH_DS001548407

Digital scans:

<http://weburn.kb.se/eod/0520/NLS21A110520.pdf>

Provenance:

1. The reverse of the front flyleaf has an inscription in 16th–17th century script and light brown ink which is thoroughly scribbled out.

2. Inside the back cover is an upside-down effaced inscription in a 17th century script.
3. On front flyleaf in pen: 125.
4. Front cover tooling is over-stamped with gold foiled Humanist letters: CARL GUSTAF TESSIN; the title page also includes the name 'C. G Tessin'.
5. On the front flyleaf in pencil: D. 22. (in pencil).
6. A leaf inserted after the front flyleaf (or perhaps glued onto it) lists the missing pages in a cursive hand and black ink.
7. Bookplate inside the front cover: KUNGLIGA BIBLIOTEKET RARITETS-KAMMAREN.
8. Bookplate inside the front cover: Kingl. Biblioteket STOCKHOLM – Sport. Gymn. RAR.

No annotations.

1.25

Uppsala

1570

Hogenskild Bielke 133

Uppsala Universitet, Kulturarvet

Blind-tooled leather binding with the impressions of two clasps (missing). 184×234 mm.

Catalogue:

<http://urn.kb.se/resolve?urn=urn:nbn:se:alvin:portal:record-263028>

Digital scans:

<http://www.alvin-portal.org/alvin/imageViewer.jsf?pid=alvin-record%3A263028&dsId=ATTACHMENT-0001>

Provenance:

1. Bound by Hans Düsterbach († 1591).
2. Inside front cover in a 16th century hand: Hogenschildt Bielcke F:e.
3. Bookplate inside front cover: H. H. B [reproduction of the Hogenschildt Bielcke F:e. signature] 133 UPPSALA UNIVERSITETSBIBLIOTEK.
4. Inside front cover in black ink: 250.
5. Sticker inside front cover: W. VII. 2.
6. On front flyleaf in pencil: 250.
7. Library stamp on front flyleaf and final page: BIBL. REG. UNIV. UPSAL.

No annotations.

VI.1.12. Switzerland

1.26

1570

Basel

UBH EW IV 39
Universität Basel

May no longer be owned by the library, which reports that it cannot be located.

Catalogue:

http://swisscovery.slsp.ch/permalink/41SLSP_NETWORK/1nbdajh/alma991030774419705501

No other information is currently available.

1.27

1570

Bern

MUE Kp VI 215
Universität Bern

Parchment binding with heraldry painted on the front in red and blue, with slits for two straps on each cover. Three frets in the spine. 184×240 mm. Frequent water stains, and occasionally pieces are torn out of pages.

Catalogue:

http://slsp-ube.primo.exlibrisgroup.com/permalink/41SLSP_UBE/17e6d97/alma99117183749405511

Digital scans:

<http://doi.org/10.3931/e-rara-91042>

Provenance:

1. The Gruner family's heraldry is on the front cover.
2. On blank final page: Samuel Gruner zu Bern In Uchtlanndt. 1606.
3. On title page in brown ink: Samuel Gruner 1608.
4. On remaining stub of a back flyleaf in a large Fraktur script in brown ink: ...er Jung.
5. Inside front cover in brown ink: R. 150.
6. Inside front cover in brown ink: 436.
7. Inside front cover in pencil: Wilhelm Stettler.
8. Inside front cover in pencil: Kp VI. 215 (originally 14 but overwritten).
9. On back flyleaf in pencil: BM 3362832.
10. On title page in black ink: Ma B. 175.

Annotations:

The figures are numbered in pencil (1–59) the first time they appear and noted with a + each time they reappear.

The lists of terminology on I.2^r and I.5^v are underlined in pencil.

Three illustrations have labels in the bottom margin: I.6^r ('Rechte Ochß', 'Pflug'), I.7^r ('Rechten Tag', 'Olber'), I.34^r ('Zorn').

VI.1.13. United Kingdom

2.24

1600

Glasgow

E.1939.65.353

Kelvingrove Museum, R. L. Scott Library

Reused parchment binding with slits for two straps on each cover. 165×220 mm. Four frets in the spine.

Catalogue:

<http://collections.glasgowmuseums.com/mwebcgi/mweb?request=record;id=240180;type=101#>

Provenance:

1. On front cover: 'JCS' or 'JSC' monogram.
2. On title page in brown ink: Sherb[y?].
3. Top of page I.65^r in brown ink: Ex libris Sherb[ü?]; bottom right corner has a symbol of uncertain meaning in the same ink.
4. Undeciphered writing inside back cover.
5. Owned by Robert Lyons Scott.
6. Bequeathed to the Kelvingrove Museum in 1939.

Annotations:

Single-word note below the figure on III.5^r.

Letter C written in margin of III.24^v (which contains Figure C).

Note on reverse of last page, apparently including a mathematics problem.

2.25

1600

London 1

General Reference Collection D-7905.aa.3

British Library, St. Pancras

The British Library reports that this book was destroyed by bombing, water, or fire during the second World War (unclear if it still exists in any form, but it is not available for examination).

Catalogue:

<http://explore.bl.uk/BLVU1:LSCOP-ALL:BLL01002478000>

No other information is currently available.

1.28**1570****London 2****275.B.2****Victoria and Albert Museum, National Art Library**

Parchment binding. Three frets in the spine. 180×240 mm. First signature, including the title page, is missing.

Catalogue:

<http://nal-vam.on.worldcat.org/oclc/1008219121>

Provenance:

1. Bequeathed by Alfred Hutton.

Annotations:

The illustration on II.33^r shows signs of light painting.

There are small manicules in the inner margins of I.46^v and I.47^r, pointing at each other.

I.47^r has a two-word comment in the upper right margin which is difficult to decipher. Perhaps 'anderis abstehn'.

I.47^v has the number 48 written in the lower left corner.

1.29**1570****London 3****HDW MEY 1570****Wallace Collection, Howard de Walden Library**

190×250 mm.

Catalogue:

<http://catalogue.libraries.london.ac.uk/record=b3382811~S15>

Provenance:

1. Inscription and rebinding by Arsène Vigean.
2. Bookplate inside front cover: Thomas Evelyn Scott Ellis, 8th Baron Howard de Walden.

No annotations.

2.26**1600****Malvern****National Fencing Museum**

Modern binding with the spine of an older binding mounted on it. Five frets in the spine. 165×220 mm. Edges painted green.

Provenance:

1. On title page: Bonis Bonum Omen.
2. On reverse of front flyleaf: Percy, Viscount Strangford, Stockholm 1819.
3. Inside front cover: 28.B.11
4. Bookplate inside front cover: Thomas Evelyn Scott Ellis, 8th Baron Howard de Walden.
5. Bookplate inside front cover: Malcolm Fare (who received the book from the 9th Baron Howard de Walden in 1991).

No annotations.

1.30
Oxford

1570
Douce M 672 (Weston Stack)
Oxford University

Parchment binding. Three frets in the spine.

Catalogue:

http://solo.bodleian.ox.ac.uk/permalink/44OXF_INST/35n82s/alma990142215300107026

Provenance:

1. On bottom of title page: Sum Bibliotheca Conrads Scholtz Ultriusque Juris Licentiati (final word is partly effaced).
2. On top of title page and bottom of last page: Michael Kolffen gehörig anno 1651.
3. On page II.83^r: Johan Jacob Spaney Straubing Camerdiener S. E. 1730.
4. Inside the front cover is the bookplate of Francis Douce.
5. Library stamp on title page: EX DONO FR. DOUCE. Bibl. Bodl.

No annotations.

VI.1.14. United States

2.27

1600

Austin, TX

GV 1145 M49 1570 HRC-TA

University of Texas at Austin, Harry Ransom Humanities Research Center

Modern binding. Three frets in the spine. 180×240 mm. Pages a1–b1, I.45, and I.66–67 are missing. (Incorrectly catalogued as first edition due to missing title page.)

Catalogue:

http://search.lib.utexas.edu/permalink/01UTAU_INST/be14ds/alma991007622989706011

Provenance:

1. At bottom of page b2^r in light brown ink: Johann Christoph Müller.
2. Library stamp at bottom of page b2^r: BIBLIOTH. PUBL. REG. STUTTG.
3. Library stamp at bottom of page b2^r: VERÄUSSERTE DOUBLETTE.
4. Previously owned by Messmore Kendall.
5. Bookplate inside front cover: Humanities Research Center / UNIVERSITY OF TEXAS / M. Kendall Collection – Gründtliche Beschreibung... / HOB-LITZELLE THEATRE ARTS LIBRARY.

No annotations.

1.31

1570

Madison, WI

VanSlambrouck Collection

A single orphan page, I.52, which did not come from any other known copy.

1.32

1570

New York, NY 1

57.118

Metropolitan Museum of Art, Arms & Armor Collection

Parchment binding painted brown. Four frets in the spine. 187×257 mm.

Catalogue and digital scans:

<http://www.metmuseum.org/art/collection/search/27568>

Provenance:

1. On title page: Sum ex libris Jon Jacobi Wep feri.
2. Remains of a bookplate inside the front cover.
3. Inside front cover in pencil: AR III Vik 14.
4. Lower right corner inside back cover: a mostly-illegible note beginning '1914'.
5. Donated to the Met in 1957 by Christian A. Zabriskie.

Annotations:

On I.7^r, in the lower margin, a doodle of the foot of the right-side figure.

On II.58^r, a heavy line in brown ink was drawn next to the figure.

Three illustrations have labels written them: II.53^r ('Oberhuott'), II.63^r ('eisenport'), II.92^r ('Niderhuot').

The 'IX' in the page number of II.19^r has been corrected to 'VIII' in pencil (compounding the print error whereby II.18^r was mislabelled '19' rather than correcting it).

On II.41^r, the signature number in the lower right corner has been corrected from Liii to Lii in pencil.

On II.106^r, the signature number in the lower right corner has been crossed out in pencil.

A clipping from Schoeller, *Die Kunst...*, p. 86 is pasted inside the rear cover (the two paragraphs numbered 5).

2.28

1600

New York, NY 2

147.14 M57

Metropolitan Museum of Art, Thomas J. Watson Library

Modern binding. 170×230 mm.

Catalogue:

<http://library.metmuseum.org/record=b1016538~S11>

Provenance:

1. On title page in pencil: 2195.
2. On title page in pencil: 524.
3. Bookplate inside front cover: 147.14 BOOKCAGE M57 / THE METROPOLITAN MUSEUM OF ART / THE LIBRARY / PURCHASED WITH INCOME FROM THE JACOB S. ROGERS FUND 27987.

No annotations.

2.29

1600

New York, NY 3

**Spencer Coll. Ger. 1600
New York Public Library**

Modern morocco binding with gold foiled tooling. Five frets in the spine. 190×240 mm. Final (blank) page missing. Edges gilded. Three ribbon bookmarks.

Catalogue:

<http://catalog.nypl.org/record=b16832804~S1>

Provenance:

1. Bookplate on second front flyleaf: heraldry with a banner reading 'TOUJOURS LA POINTE au CORPS' (probably André Beauvois Devaux).
2. On front of first back flyleaf in pencil: Spencer Collection / The New York Public Library / purchased from L'Art Ancient. Zürich. Nov. 3. 1949. / \$162⁰⁰.
3. Bookplate on first front flyleaf: Spencer Collection of The New York Public Library.

Annotations:

'Meyer' written in black pen above the author's name on the title page.

On II.105^v, the words 'Kappen od[er]' and 'Mantel' are underlined in pencil, and two lines are drawn in the margin to call attention to it.

1.33

1570

Towson, MD

Amberger Collection

A fragmentary copy consisting of 60 orphaned illustrated pages, unbound, which do not come from any other known copy.

Provenance:

1. Purchased from 'a London antiquarian' in 1999.

No other information is currently available.

1.34

1570

Washington, DC 1

173–598q

Folger Shakespeare Library

Blind-tooled pig binding. 200×260 mm.

Catalogue:

<http://hamnet.folger.edu/cgi-bin/Pwebrecon.cgi?BBID=126805>

Provenance:

1. Inside back cover in upper left corner in pen: F173598.
2. Inside back cover in upper left corner in pencil: 173. 598q.
3. Purchased from Haus der Bücher in 1959.

Annotations:

The margin of page III.22^r includes a doodle that extends into the figure.

1.35

1570

Washington, DC 2

GV1145 .M49 Rosenwald Coll.

Library of Congress

Modern leather binding with gold foil tooling. 180×240 mm. Edges gilded.

Catalogue:

<http://lccn.loc.gov/78397662>

Provenance:

1. On title page in pencil: Paulus [indecipherable and partially effaced].
2. Textless bookplate on the reverse side of the second flyleaf.
3. Bookplates on both sides of front flyleaf: an elaborate frame containing a sailing ship, a deity in a chariot being pulled through the clouds by birds, a banner reading 'Je fus sage, je fus fou', and the monogram VdG (ex libris of Ludovico de Gorbis).
4. Bookplate inside front cover: EX LIBRIS ALFRED PFEIFFER in the frame, and heraldry with INTEGER VITAE in a banner. 'TRECK' is written in pencil on the bookplate.
5. A description of the book is written in pencil on the second front flyleaf, excerpted from Vigeant, *La Bibliographie*, p. 94 (cited as 93), along with other bibliographical citations, and an excerpt of it is also written in pencil on the back flyleaf.
6. On reverse of first flyleaf in pencil: \$2500.—.
7. On lower left corner of back flyleaf in pencil: bj46 31 oc 78.
8. On lower right corner of back flyleaf in pencil: WS 5489 DAMM.
9. On back flyleaf in pencil: Gift Lessing J. Rosenwald 11 May 1978

Annotations:

The unnumbered pages of the preface have been numbered 1–8 in pencil, and the page between I.64 and II.1 has been numbered 65.

The misnumbered pages II.18^r and II.98^r have been corrected in pencil.

II.1 has a roman numeral II in pencil in the lower right corner, and III.1 has a numeral III. A small pencil line is drawn underneath the page numbers throughout the first section, and above all the page numbers throughout the third section.

2.30

Worcester, MA

1600

2014.583

Worcester Art Museum, The Higgins Armory Collection

Recycled parchment binding. Three frets in the spine. 170×230 mm. Edges painted blue. Pp. a1 (title page), a3–a4, III.48 missing; title page replaced by handwritten version.

Catalogue:

<http://worcester.emuseum.com/objects/49631>

Provenance:

1. Inside back cover: Empturae Jena.
2. Inside back cover and on back flyleaf: LB 24137.
3. Inside front cover: 12-8-54 and s.g. (above 'Monogramen').
4. Purchased by Higgins Armory from Hermann Historica in 2004.
5. Transferred to Worcester Art Museum in 2014.

Annotations:

The replacement title page, written in letters intended to match the book's typeface, reads only 'Gründliche Beschreibung der Kunst des Fechtens durch Joachim Meyer, Freyfechter zu Strasburg. 1600.' The full title of the 1600 edition is written in pencil inside the front cover, along with a librarian signature.

Inside the front cover in dark pen is written the word 'Monogramen' followed by the CHS, FO, and MB monograms from the woodblocks along with their page numbers in *Foundation Description* and their page numbers and explanations from Heller, *Monogrammen...*

Inside the front cover in pencil is a citation to the entry in Andresen, *Der deutsche Peintre-Graveur...* attributing the art to Tobias Stimmer (pp. 198–208).

Inside baack cover in pencxil is a brief note in German listing the missing pages and the number of illustrations.

1.36

Texas

1570

Miller Collection

Parchment binding painted brown with slits for two straps on each cover. Three frets in the spine. 185×255 mm. Faint water staining in a few last leaves.

Provenance:

1. From the library of Nordkirchen castle.

2. Inside front cover: 19th-century bookplate with the heraldry of Countess Mária von Plettenberg (1809–1861) and her husband Count Miklós Ferenc Esterházy de Galántha (1804–1885).
3. In 1903 Nordkirchen castle and its library passed to Engelbert-Maria, the 9th duke of Arenberg (1872–1949).
4. In 1951, his son Engelbert-Karl (1899–1974) began selling the ducal library.
5. Owned by Wiebe Mokken until 2024; catalogued as #44 in Vogelaar, *The Mokken Collection*.
6. Purchased in 2024 by an American collector who wishes to remain anonymous apart from the above information.
7. Inside front cover: bookplate of current owner.

No annotations.

VI.1.15. Unknown

1.37

Chicago, IL (United States)

1570

1241 Lot 6

Hindman Auctions

Limp parchment binding. Four frets in the spine. 178×244 mm. Edges sprinkled red and blue. This book was listed for auction on 10 November 2023 and sold for \$40,320. Its current status is unknown.

Catalogue:

<http://hindmanauctions.com/items/10692871>

Provenance:

1. Inside front cover: Tab. J list: B N°. 29.
2. Bookplate inside front cover: EX LIBRIS FRANC COM A THVN HO-HENSTEIN TETSCHEN.
3. Sticker on the spine: B 20.
4. Bookplate inside front cover: Ex Libris A.D. Rivera.

Annotations:

On front flyleaf in a 16th or 17th century hand:

Jch hob an schene yunfr lib di mir als gut vergunt

achgot say mir meine sind gnedig

Sh[?]ene yunfrau sait wolkemut in eyer bette Shlof ych somit[?] den ir
hobt in bese maul schwaigto[?] stil [deleted word]

[illegible deletion]

Almechtiger gott gnediger her und fater ych sage dir ewiges lob und sang
[durch?] christen meinem einigen seligmacher dasz [?] unnd die meine
sog[?]-diglych und vatterlich disen vergangen tag behütten.

Inside back cover:

Sluzbu swau wzkazugi vrozený a stateczný rzitirzi. Zdrawí a gineho
wsseho dobreho przal byhti wier-ne rad. Nemohl sem toho po-
nymauti, abyh tie ne-miel s timto psanim nawsstiwiti a przizwiedeti,
ke-rak se nazeram/nazewam [?] svim mi [?]. Wass...

[large monogram: W S B?]

Gaa ma mila kdyby wbyly zawisti nicz by dwa psi na giny...

S tim tie panu bohu porauczim.

Ga milugi, netouzim, pieknim pannam rad sluzim...

1.38

London 4 (United Kingdom)

1570

5712 Lot 78

Christie's

Half-calf binding with marbled paper. Missing many pages: a1–b4, I.1–4, I.13, I.41, I.45–48, II.41, II.62, II.69, III.1–47. Some missing pages are replaced with copies. (Because the title page and colophon are both missing, it is possible that this was incorrectly deemed a first edition and study would reveal it as a second edition.) This book was listed for auction on 20 November 1996 and sold for £322; information is taken from the auction description. Its current status is unknown.

Catalogue:

<http://www.christies.com/lot/lot-1045434>

No other information is currently available.

1.39

London 5 (United Kingdom)

1570

12815 Lot 50

Christie's

Red morocco binding. 169×239 mm. Edges gilded. This book was listed for auction on 5 December 2016 and sold for €15,000; information is taken from the auction description. Its current status is unknown.

Catalogue:

<http://www.christies.com/lot/lot-6040418>

Provenance:

1. Cover is signed 'Allô'.

No other information is currently available.

2.31

New York, NY 4 (United States)

1600

Lot 142

Sotheby's

Parchment binding. 160×220 mm. This book was listed for auction on 4 December 1997 and sold; information is taken from the auction description. Its current status is unknown.

No longer listed in digital catalogue.

No other information is currently available.

1.40**Schweinfurt (Germany)****1570****Bibliothek Otto Schäfer**

The library indicates that this copy was sold to an anonymous private collector some time before Otto Schäfer's death in 2000.

1.41**Zurich (Switzerland)****1570****A200 Lot 138****Koller Auctions**

Restored parchment binding with clasps. Title page is missing. This book was listed for action on 30 March 2022, but it did not sell; information is taken from the auction description. Its current status is unknown.

Catalogue:

[http://www.kollerauktionen.ch/de/502566-----1200-Meyer -J.-Gruendtliche-Beschr-1200_502566.html](http://www.kollerauktionen.ch/de/502566-----1200-Meyer-J.-Gruendtliche-Beschr-1200_502566.html)

Provenance:

1. On flyleaf: 'W. Brüderlin'.

No other information is currently available.